

SHANG-CHI: MASTER OF KUNG FU!

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THE DEADLY
HANDS OF
KUNG FU

FEB. Nº 33

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THE DEADLY HANDS OF KUNG FU™

"BETWEEN
TWO HATES!"

ALL
NEW!

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71486-02913

PLUS: DAUGHTERS OF THE DRAGON!



STAN LEE presents THE DEADLY HANDS OF KUNG FU

Vol. 1/No. 33

Feb. 1977

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SHANG-CHI: MASTER OF KUNG FU "BETWEEN TWO HATES!"

By Doug Moench & Rudy Nebres

Shang-Chi becomes an unwitting pawn in a fatal game of death and deceit as he seeks to aid a young man in his destructive mission of vengeance!

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A VIEW FROM THE WALL!28

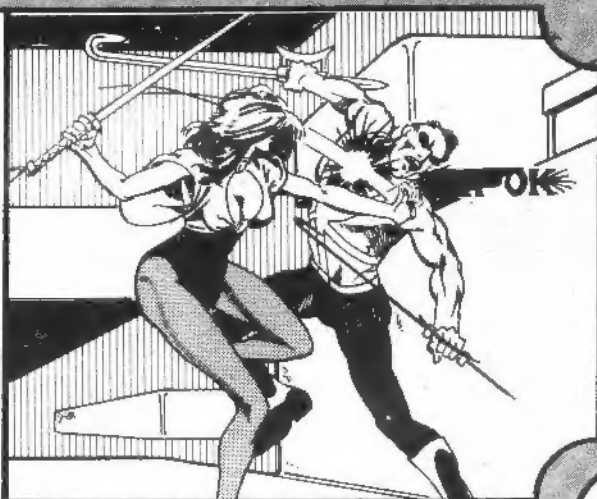
An in-depth interview with the outspoken Bob Wall, superstar of two professions, by Jim Whitmore.

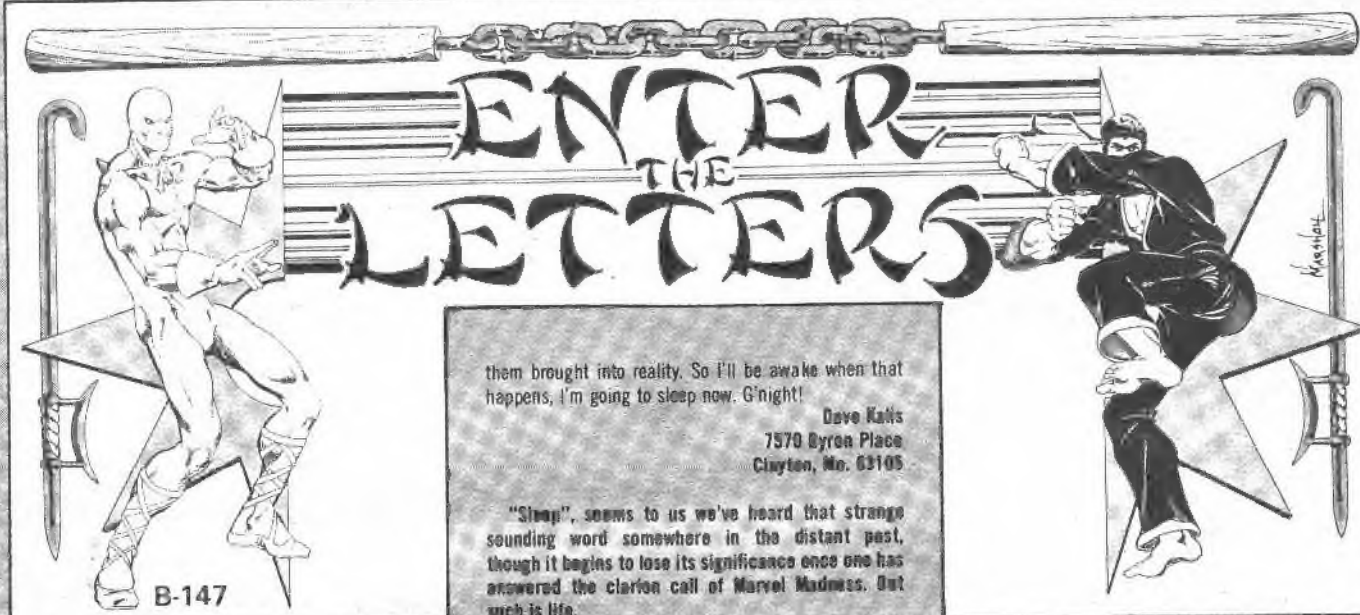
DAUGHTERS OF THE DRAGON PART II: "SWORD OF VENGEANCE!"

By Chris Claremont
& Marshall Rogers

Trapped in the island lair of her victorious enemy, Colleen Wing must battle two foes — Emil Vachon and a fatal dose of heroin — to reach freedom. And if Colleen fails, Misty Knight dies!

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them brought into reality. So I'll be awake when that happens, I'm going to sleep now. G'night!

Dave Kalls
7570 Byron Place
Clayton, Mo. 63105

"Sleep," seems to us we've heard that strange sounding word somewhere in the distant past, though it begins to lose its significance once one has answered the clarion call of Marvel Madness. But such is life.

We're kind of sorry that your enjoyment of John Warner's *Swordquest* saga was hampered by the fact that you had little knowledge of the time period during which it would have taken place. Actually, we felt Joyful John had nicely covered that contingency by prefacing the first chapter of his multi-part serial with an adequate reference article which discussed those points of history and politics. Obviously, given space limitations, we couldn't present you with a detailed treatise on the subject of feudal Japan, but then our job is to tell stories about people, making mention of the (then) current world-picture only insofar as it has a direct bearing on our plot or the characters' lives. Maybe you ought to go back and re-read John's little essay and then plunge into *Swordquest* again with a more complete background. And if it works, drop us a line, Dano, and we may just get the ball rolling on a whole new line of mags that would be literary guides explaining what's what in our black-and-white line up. Things like "Know Your Anthropoids: A Guide to Planet of the Apes". Well, ya can't win 'em all. Nighty night Dano.

Dear King Kickers of the Comic Krowd,

WOW! "SHAZAM"!!!! KAPOWEE HIP HIP HURRA! After all these years I finally get off my butt and write a letter to one of my favorite magazines—and I get published! I'm so happy I've decided to treat you with an encore performance. But relax gang this time I have nothing but good to say about your latest creation, 30. The cover DEADLY HANDS OF KUNG FU art showed promise, the frontpiece was excellent, and the White Tiger/Sons episode was soooooo good both in artwork (damn you George Perez for not being born twins) and in story.

As for the conclusion to *Swordquest* however, John Warner how could you do it? How could you write three pitiful opening episodes and then climax with such a superior product as *Field of Honor*? From the death of the ninja to the final panel I couldn't help but think the entire segment was written by a different author than the man who gave us the first three parts of this saga. All I can say Mr. Warner is that I now have reason to believe my original estimate of your talents were badly off the mark. So I'll make a deal with you. You forgive me for calling *Swordquest* a disaster and I'll forgive you for the first three episodes. Even though I will never understand what you see in Tony DeZuniga's artwork; but here I go criticize-criticize when I said I wouldn't. Perhaps it would be best if I change the subject for a moment to: my HOWARD THE DUCK FOR PRESIDENT button which just arrived yesterday. Nobody should be without one! In just 24 hours it has improved my marksmanship, my sex life, my sense of humor, and

raised my IQ by twenty points!

Back to more relevant matters. I seem to have made it rather unclear in my last letter my own personal stand on nudity. INDEED some readers may have gotten the impression I'm some kind of nutty prude. The point I was trying to make was not that I don't like nudity (although Abe Brown's body hardly excites me—Misty Knight would be another matter) but that I feel it is a cop-out to draw a naked body, male or female and then leave out the sex organs. Not to mention an insult to the reader.

In any case I do hope that if you publish no other part of my letter you at least mention the paragraph above. I couldn't stand the idea of all of Marveldom thinking I'm some kind of procensor prude.

Finally, since I didn't mention it last time, Rudy Nebres you're the greatest! See you in time.

Mark McCoy
Rt. #12, Box 592
Oklahoma City, Okla. 73115

Encore appreciated Mark. But before the curtain goes down, Joyful John and Rudy Nebres want to give you a two man standing ovation for your kind words of praise. Unfortunately, Titanic Tony DeZuniga's waiting in the wings with a tomato or three to let you know in his own way what he thought of your comments on his artwork, but we'll try and chain him back to his drawing board before he has a chance to congratulate you.

Don't worry about being seen as a pre-censor prude, pal. The "all or nothing at all" school has its articulate advocates (of which you obviously are) and we respect your opinion on the matter. But as we've stated before, we feel in terms of nudity, that suggestiveness can convey just as much as actual display and a large majority of the readership seems to agree with us on that policy. But thanks for offering the viewpoint.

Dear John:

As long as the lines "Sons of the Tiger" and "By Bill Mantle" appear together, you'll get my money. The White Tiger story contains a freshness of culture and subject matter that's incredible—the emotional guttiness of the stories set them on their own level. Characters are what's involving, and White Tiger's agonizing over his position in regard to his people takes us right inside him.

Two complaints, on pages five and six—not major ones, but real ones. While certain jokes, harmless in themselves, will always be new to someone even as

Dear Masters of the Martial Arts Comic Strips,

THE DEADLY HANDS OF KUNG FU #30 was a great issue. The Sons of the Tiger/White Tiger strip especially. Only one thing got me a little upset with that strip. In your third, fourth, and final threads you left the reader hanging in the air. Like, hey, I would understand maybe one thread keeping the reader hanging but not three. That's mean. Your Aaron Banks article I have awaited for a long time. It was put together well and was quite informative. My compliments to Val Eads. Also, thank you.

I have not ever really enjoyed the *Swordquest* strip but this one was a definite exception. It had action throughout and what I really liked was the lesson it taught at the end. That made the entire strip worth the while.

The editorial, "Chop Schticks—...", sounds very inspiring. I will probably be writing to you more often. If *Daughters of the Dragon* is anything like the IRON FIST color comic, to me, it will be a great success. As for the Moon Knight coming in, I am glad to hear it. I read him in MARVEL SPOTLIGHT and enjoyed it greatly. When you do run a strip on the Moon Knight I hope that you will do his origin. In a past issue you ran an ad about a new magazine entitled IRON FIST and in that ad it mentioned a strip called "Dragons Two". If you do not have any plans to run this strip please, if at all possible, try. It sounded good in the ad.

Thank you.

Sincerely,
Bruce Miller
208 Yorkshire Lane
Fairless Hills, Pennsylvania 19030

Dear John & FRIENDS,

While I do not have D.H.K.F. #30 in front of me as I write this, I do want to take what little time and energy I have left at this late hour to send some of my thoughts in your direction.

The White Tiger & Co. have been looking pretty good for some time now, but this seems to be dragging a short story out until all of my interest is lost. The scripting by and large has been very good (especially this issue) and I know it's all coming to a conclusion soon, but please try and begin to explore some new horizons, okay?

Swordquest was a nice series but I found it quite hard to follow, since I know next to nothing about Japan or the time period during which the story occurred. A more contemporary series would really have hit home with more force.

Your future plans sound great. I can't wait to see

camp, some of us find the weeks of our lives sprinkled with the same tired ha-ha's. If I had a tube of Crest for every chop s(ch)tick and ancient proverb joke I have to face down, I could build my own Hulk. And even while these items can be harmless on their own, they can build up for younger kids into weaponry for ridicule that's only useful against slanted eyes. I'd thank you to cut it out.

Cheers,
101 N. Ingalls-8
Ann Arbor, Michigan 48104

Thanks for your always interesting comments DM. Your paragraph on the Sons of the Tiger series is in line with much of the mail we've received of late. Although in terms of linear plot progression, the strip had perhaps stagnated (until ish #31 that is) the sheer power of the characters' interplay has been of overriding interest and for this you can lay the kudos squarely at the door of Bolsterous Bill Mantlo. 'Twas Bill who kept the Sons from falling into lethargy with his skillful characterizations while waiting for the proper moment to heave the many plotlines into an extraordinary conclusion. Mr. Mantlo, nice work.

It's really impossible to determine in every instance that will or will not offend a given segment of our readership. As should be obvious, we got to the greatest pains to ensure our characters are authentic and not ridiculous cardboard stereotypes. All men, regardless of their race, have both virtues and faults and we aim to show them both. We're sorry if either "chop schticks" or our "ancient proverb" reference in the letters section disturbed you or any oriental member of our audience. Our intent is those two instances were wholly innocuous (as you seem to realize) and we certainly hope the rest of the readers were able to see that also. Ridicule is a funny thing Bill. As much as beauty, it seems to reside offtimes in the eye of beholder.

Dear John,

DEADLY HANDS OF KUNG FU #30 was a true work of art. I started reading this mag with issue #27 and I'm already hooked on it, although I'm not a kung fu or martial arts nut.

I'd like to say that the covers are simply beautiful. After seeing the one on issue #29 I don't understand how anyone could possibly be critical of them. As far as the characters and stories are concerned, I would like to see Sons of the Tiger, Iron Fist, and a new back up as the standard features.

I consider ish #30 to be a valuable addition to my collection of over 300 comics. It was "dy-no-mite!" First of all, I'm eternally grateful to see my favorite artist, George Perez return to the Sons. I just can't say enough about this young man who has come so incredibly far in the relatively short time he's been up at Marvel. And I truly love his interpretation of the White Tiger, a character I've come to appreciate more and more. He's not some money-seeking hero who couldn't care less about the world around him or his people—he cares and for this I like him.

Swordquest in its totality has really struck my fancy and I would like to see some new episodes in the life of Kwang Che Yu in an upcoming issue, perhaps within the next year. I especially enjoyed Tony DeZuniga's art.

Well, until Iron Fist gets whipped by Howard the Duck—Make Mine Marvel!

Sincerely,
Nenny Baugh
1137 Harter Blvd.
Anderson, Indiana 46011

And that could be sooner than you think, Kan, 'cause our flying, feathered friend is now (as you must've read) a "master of quack fu!" By the way, don't worry about not being a kung fu or martial arts fanatic, though you still dig DEADLY HANDS. This isn't really a "specialty" mag in the sense, say Black Belt

is. Our primary goal is to entertain you and use the martial format as a necessary foundation upon which to build a widely appealing publication. Considering the many letters we get from the most dissimilar sources, in that regard, at least, we have very happily succeeded.

Glad to see you were pleased with the return of Pacesetter Perez in ish #30. Although it was only a one-shot outing, George's always superb graphics brought the house down with rapturous praise. George really felt a part of the series and we were all sorry to see him leave once again. But now with a few chapters of Sons of the Tiger under your belt drawn by Racin' Joe Staton, how do you feel about the new look that old pro has brought to it? Let us know, hear.

Dear Sirs,

Due to your requests for the readers to write in and offer their opinions on the directions this magazine should take, I have written this letter containing some of my humble views.

First of all the book in general is very good; there seems to be something in it for everyone. I find two outstanding features that keep bringing me back: 1) the strips are part of the comic art form and I have always had a liking for comic art. 2) the mag deals with martial arts, which are my second love. I only hope that you will continue to keep the material used here true to the spirit of the martial way, and not become commercialized as so many other publications have done. Shang-Chi is a good example of the true way. The way he thinks and behaves is very close to the truth for which I thank you. Iron Fist is also very well done, but he seems to be more in the super hero vein, with such characters as Spider-Man. However, one must remember martial artists are not super heroes or super humans, rather they're just ordinary people who have taken the time to develop themselves further in certain ways.

There also has been a question raised in your letters section over the "Bruce Lee Special issues". I've really liked them. Bruce Lee is the man who got me involved in the martial arts and I owe him that. But the specials, despite my enjoyment of them, seem to be repeating themselves. This isn't all that true of your magazine; but of others I've picked up of late. I think it would be nice to run an article showing Lee demonstrating jeet kune do techniques, rather than simply repeating already shown stunts from Bruce's movies. You see, to make your Bruce Lee special issues special, you need fresh material. Thank you very much for listening.

Yours,
Fox Wehrhuls
RR #2 Niagara-on-the-Lake
Stone Road, Ontario, Canada
L0S-1U0

We really find it rewarding to know that our appeals for a greater readership feedback has not fallen on deaf ears. It's people like yourself, who are concerned about DEADLY HANDS but somehow needed a bit of extra urging to actually sit down and put your thoughts on paper, that we were after.

Bruce Lee, of course, holds a very special place in the hearts of martial arts fanciers everywhere. We're aware that so much of the recent material printed about Bruce is either callously untrue, or hopelessly repetitious. We think our recent special issue devoted to Bruce Lee did contain much that was new and refreshing and you can be certain that if the chance ever arises again to do one, we'll search high and low for new info on the Little Dragon. Y'see, we feel as strongly about what he's done for the martial arts field as you do. After all, we probably wouldn't even be here with this magazine if it weren't for the enormous sensation Bruce created when his first films came out. We owe him—and we aren't forgetting it. And it seems neither is our next correspondent.

Dear DHKF,

I enjoy your mag greatly. One comment in #30's letters column by Brian Nelson irked me. It is totally foolish to believe too much can be printed about Bruce Lee. Crummy rip-offs and blatant exploitation, yes, but if Marvel keeps their highly accurate and legitimate offerings on Bruce coming, a definite "no" bursts forth. Bruce Lee is unchallenged as the greatest king of kung fu for all time. He deserves respectable recognition in the media as long as his memory still grows within the heart of his followers. The fans deserve to see more new photos and features. I feel a semi-annual all-Bruce Lee issue would fill the bill. Please keep the Bruce Lee info coming. Also, Fighting Arts Review is great. Keep up the fine work.

Sincerely,
William Adkins
1774 Marks Rd.
Valley City, Ohio 44260

Dear John, Ralph & Co.,

I'd just like to tell you that DEADLY HANDS OF KUNG FU stands second best to no one. It's a MAGNIFICENT mag and I think issue #30 was just what was needed to top all your previous offerings. Just for the record, I've been talking to some friends and they said that you people down at Marvel know what you're doing. Well, before I run out of compliments, let me ask how to get past issues of DEADLY HANDS because all the people I know who get them won't part with them. And—Puerto Rican Power to the White Tiger!

Angel Torres
3760 31st St.
Detroit, Mich. 48210

We, of course, don't carry or stock any back issues of our mags up here at the office, however, there are numerous advertisements in our color comics for back issue dealers who specialize in fulfilling your wishes for filling in the gaps in your valued collections. And if you hunt around, it's just possible you'll find actual stores which stock all the back issues of any comic or black and white mag imaginable. We'd suggest you consult those sources first. Angel, they're helpful folks for the most part so you won't be disappointed.

Normally, we'd be using this space to bombard you with our usual "write more letters" pleas (which seemed to be doing some good) but this time we're not. As you know if you've read this issue's editorial, this is (for the time being) the last issue of DEADLY HANDS. We haven't the room to go into the reasons for its demise in this short space and it really isn't the place to do so anyway. What we did want to do is express to each and every one of you who wrote letters long or short, scrawled or neatly typewritten, a very personal and heartfelt "thank you" for your efforts and energies on our behalf. We've had a ball trying to present you with the best package possible. Despite the deadline pressures and problems of one kind or another—it's all been fun and it's all been worth it. But what we'll miss most is the closeness we've come to feel with that very special portion of the readership which truly helped shape this magazine and gave us graciously received opinions and alternatives culled from perceptive and thoughtful letters. We're still very interested to know what you thought of this issue and especially what you felt about Daughters of the Dragon. Please write and don't feel that your efforts in the process will be worthless. Nothing could be further from the truth. If you care, then D.H.K.F. will continue to exist in spirit if not substance—and this very close line of communication we call correspondence will continue to survive. Shed no tears, we'll be back in the future. Count on it. But for the present, drop us a line at:

THE DEADLY HANDS OF KUNG FU
c/o Marvel Magazines
575 Madison Avenue
New York, N.Y. 10022

OF ENDINGS AND BEGINNINGS...

...and detours along the way

There is no easy way to begin this editorial. Put simply, this is the last issue of DEADLY HANDS for the present time. And no one is sadder than I — I have been affiliated in one way or another with this magazine since issue #1, almost four years ago. But it is not as simple as that, which is some of what I want to talk about in this editorial.

Publishing is a funny business. It is constantly shifting and changing, and the forces which affect that shifting and changing can take on any form — and are, more often than not, unexpected. There was a time when, if a comic magazine was cancelled, a good ninety percent of the time the cause was flagging sales. But times have changed.

DEADLY HANDS was not cancelled because it wasn't selling.

There are two primary factors that figured into the discontinuation of this title. The first is our attempt to keep the line restricted to a set number of pages produced per month. This is not out of any desire to limit our horizons (and it really doesn't), but rather a safety valve to insure that we maintain bringing you quality rather than settling for quantity. While we might love to bring you endless numbers of books each month, we have discovered that, beyond a certain number of titles, there just aren't enough people of Marvel's calibre to produce the material with enough care and exactness.

We have in Marvel's stable, I'm proud to say, some of the top talents in the field. That gives us some reputation to uphold. But it also means that, if we want to experiment, if we do want to introduce new magazines and concepts to satisfy that ever-changing

magazine market, it becomes necessary to cut back some present projects. The selection of which titles have to go is never an easy one and the decision is based on a number of factors. But it is a decision that must be made. And, in this case, the decision fell upon DEADLY HANDS.

But there is yet another point to take into account here.

As you may or may not know, DEADLY HANDS was not the only Black-and-White to get cancelled. We have also discontinued DOC SAVAGE and PLANET OF THE APES. The material replacing them is mostly color material (for the exact data keep watch on the Bullpen Bulletins and FOOM). Why did we so seriously cut back our Black-and-White line?

To answer that question we need to go back to sometime around Labor Day (1976) when Stan Lee, myself and Editor-in-Chief Archie Goodwin got together to take our usual overview of the Black-and-White magazines. And we found we were pretty happy with what we were putting out. To a point. The snag came when somebody suddenly asked the question "Where do we go from here?" We've always regarded this line of magazines as our "experimental division," and we, rightfully I think, have always prided ourselves on breaking new ground. But something happened along the way.

Horror has always been thought of as working best in Black-and-White because the form catches mood so much better than color. But, as we drifted away from Horror books, leaving the mood behind, we never anchored solidly on some element to replace

it and keep these books from being merely large color books without color. The Black-and-White format should create its own style. Recently we have begun to discover this something. I think it shows in THE RAMPAGING HULK. I think it shows in THE SAVAGE SWORD OF CONAN. I think it showed in SATANA (Marvel Preview #7). And I think it even begins to show here with "Daughters of the Dragon."

Well, we're getting there, but we haven't arrived. And the potential of realizing a whole new style of comic art is exciting — too exciting to not exploit. So we have cut back the line to a manageable size for breaking new ground ... or for finding new ground to break.

It is inevitable, in the scheme of things, that rumors will begin to circulate that Marvel is planning to drop its Black-and-White line altogether. Let me nip that one in the bud right now — it just isn't so. And we are making plans for such a plethora of one-shot B & W projects (yet another area where this format works especially well) that you may not even miss these projects passing.

But perhaps that last statement was just a little hasty — because, no matter how excited we are with new projects, I think everyone here will always have a fond feeling towards DEADLY HANDS. I know I will. And it might come back one day. Because when it feels like the right time and we feel we're ready, we'll be adding new titles to this line. Or favorite old ones.

And we count on you and your continued support to make the final decision for us!

— JOHN WARNER, EDITOR.



B-121



"I HAD HEARD
THE AIR
WHISTLING
ABOVE ME,
AND WOULD
HAVE **MOVED**--
HAD THE CHOICE
NOT BEEN
TAKEN
FROM ME.

HEY--Y'ALL RIGHT, M'MAN--?
HEARD O' FALLIN' ROCKS AN'
LIKE **THAT**-- BUT **THESE**
GAMES AIN'T FOR REAL....!

I AM ALL
RIGHT. **THANK**
YOU.

"BUT EVEN THOUGH I WAS IN NO REAL
DANGER, I CANNOT DENY MY GRATITUDE
FOR HIS **INTENTIONS**.

ANY **TIME**, M'MAN--
'SIDES, I ONLY WANTED
TO SAVE MY **THREADS**
FROM THE **MESS** IF
THAT SIGN HAD--

KIA
AAAAHHH!!

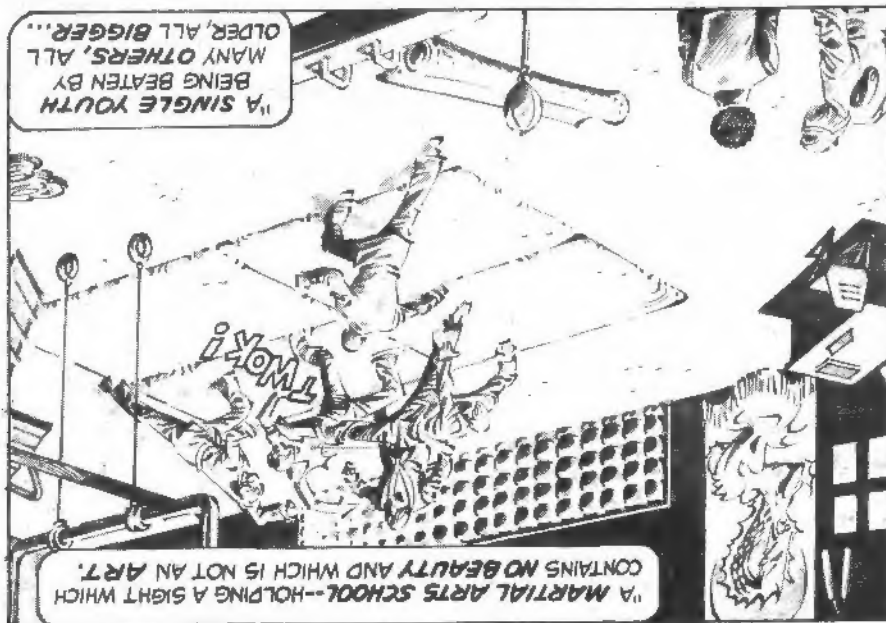
IF I AIN'T
MISTAKEN--LOOKS
TO ME LIKE IT WAS
MORE THAN **TER-**
MITES AN' **GRAVITY**
THAT STARTED THE
SKY T'FALLIN'...

INDEED--
MUCH MORE
THAN THAT...

'SCUSE ME-- BUT THIS
LOOKS LIKE ACTION THAT
COULD BEAR SOME
CHECKIN' OUT.

"HE IS
RIGHT.

"I
FOLLOW.





"THEY SEARCH EACH
OTHER'S FACES FOR
DECISIONS...

"...FIND
THEM...



"...AND ATTACK.

HIEEE!!

HYAHHH!!



BOKT!

SWAK!

"THE ONE RUSHING ME
FROM BEHIND IS NOT
AWARE--



--THAT I AM AWARE
...OF HIM.

FRAP!



KONCH!

SAPT!

"THEY ARE ALL DOWN BUT ONE. THE ONE DECIDES THAT I AM TOO DANGEROUS TO FACE WITH HONOR..."



"... AND SO, RESORTS TO A WEAPON."



"IT IS OVER."



"I MOVED TOWARD THE **YOUTH**-- THE ONE WHOSE PAIN I HAVE SOUGHT TO END, BY INFLECTING SO MUCH **OTHER PAIN**...

ARE YOU...
ALL RIGHT?



YEAH...
I'LL BE
OKAY...

NOT IF YOU
COME AROUND
HERE **AGAIN**,
PUNK--PUSHIN'
TROUBLE--!

"...?"



WHAT...DID
YOU...**SAY?**

YOU HEARD ME--AN' I HOPE TO
HELL THE **PUNK** HEARD ME! I
DON'T CARE **NOW** LITTLE OR
YOUNG HE IS--!

HE CAN'T COME BUSTIN' IN HERE TO **PICK A FIGHT** AN'
EXPECT NOT TO GET **HURT**! WHAT WAS WE S'POSED
TO **DO**--LET HIM USE US FOR **PUNCHIN' BAGS**?!



YOU STARTED THIS
FIGHT...**ALONE**--?

AGAINST ALL
OF **THEM**--?

THEY **DESERVED**
IT! THEY **DESERVE**
WORSE! AND THEY'RE
GONNA **GET**
WORSE--!



DO YOU **HEAR** ME--?!
NEXT TIME YOU WON'T
GET OFF SO **EASY**! NEXT
TIME I WON'T COME
ALONE--!

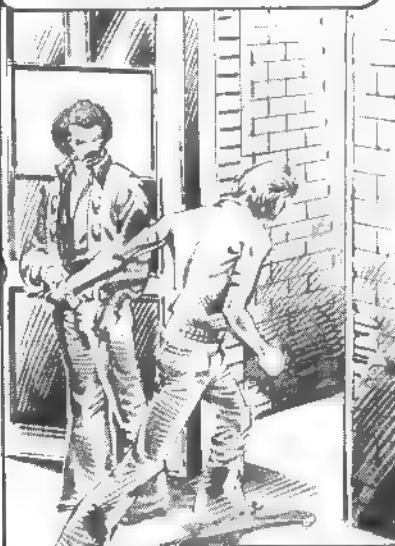
AND THEN YOU'LL **PAY** FOR WHAT
YOU'VE DONE TO **SHARON** AND
TAKIRA--WITH **BLOOD**!!



"**ANGER HAS BLAZED** FROM
THE **YOUTH** WITH THE **INTEN-**
SITY OF ALL-CONSUMING
FIRE. BUT HE KNOWS THAT
WORDS ARE A POOR VEHICLE
FOR **VENTING** HIS **ANGER**,
AND SINCE HE HAS NOTHING
BUT WORDS TO **GIVE**--

"--HE **LEAVES**."

"UNCHECKED, THE FRUSTRATION
LOCKED INSIDE HIM MAY
EXPLODE AT ANY TIME.
PERHAPS I CAN--



GOIN' AFTER
HIM, M'MAN--?
HOPIN' TO COOL
HIM OUT?

YES.



THAT CASE...
HOPE YOU'RE AS
GOOD WITH
JIVE-TALK--

--AS YOU ARE
WITH **FISTS**
AND **KICKS**.



"...AM I? I DO
NOT KNOW, BUT
PERHAPS I WILL
LEARN THE ANSWER...

"...ON THE
STREET--

I TOLD YOU **THREE TIMES**
TO LEAVE ME **ALONE**, MAN--!
YOU GOT YOUR THANKS FOR
WHAT YOU DID UP THERE--
WHAT DO YOU **WANT** FROM
ME, A **MEDAL**--?



I MERELY WISH
TO... **TALK**... WITH YOU.

YOU KNOW, MAN, I CAN **TELL** YOU'RE SOME
WEIRD DUDE--JUST THE WAY YOU **TALK**.

SO MAYBE YOU **DIDN'T** LEARN THE LANGUAGE
IN THE **STREETS**--BUT YOU'VE GOTTA HAVE
SOME SMARTS--ENOUGH
TO TELL THAT I DON'T
WANT TO TALK TO YOU.



WHY
NOT?

I GIVE UP, MAN-- CUZ YOU
REALLY TAKE THE **PRIZE**!
LOOK--I'M GOIN' TO GET MY
SISTER AND IF YOU WANNA
TAG ALONG, YOU JUST
TAG ALONG.

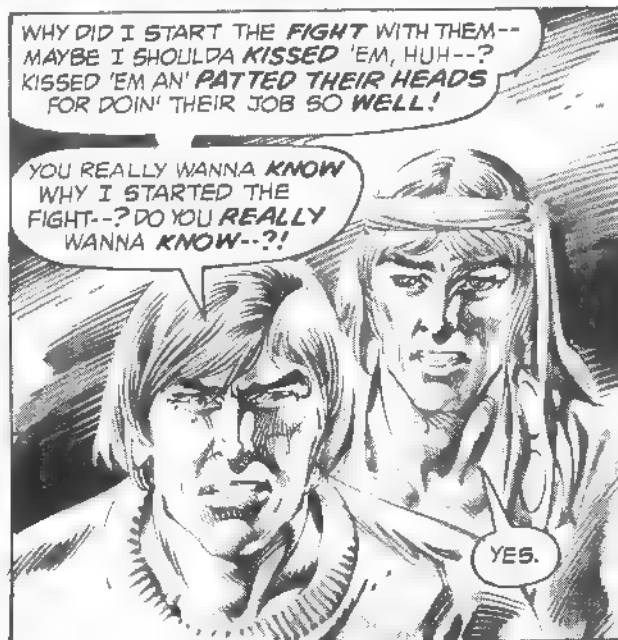
YOU WANNA **TALK**,
THEN GO AHEAD AN'
TALK--AIN'T MY
BREATH.



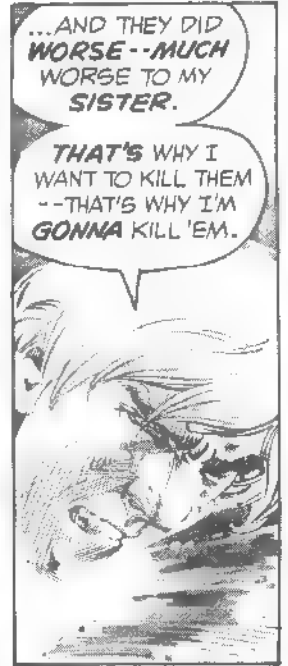
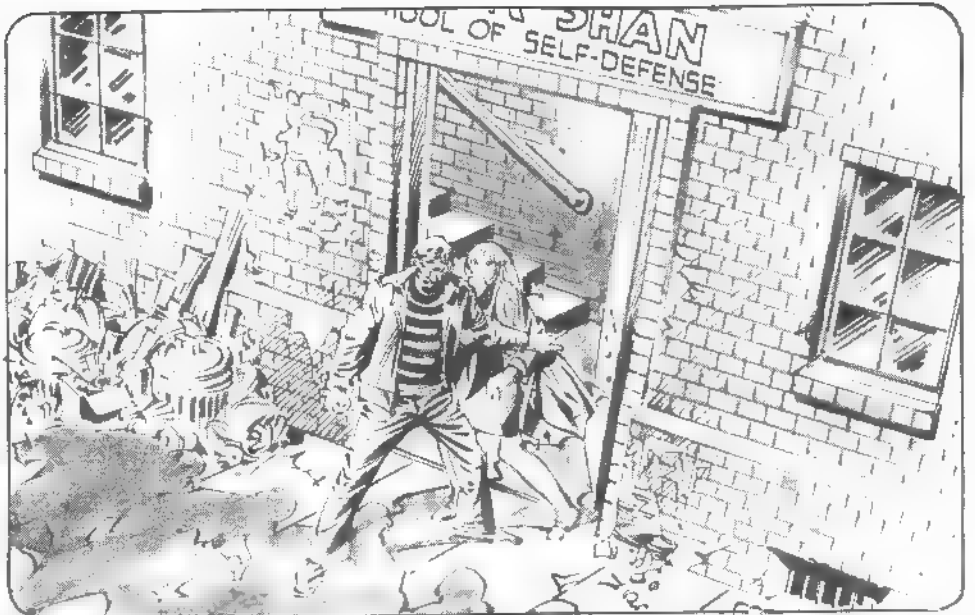
WHY DID
YOU START
THE **FIGHT**
WITH THEM?

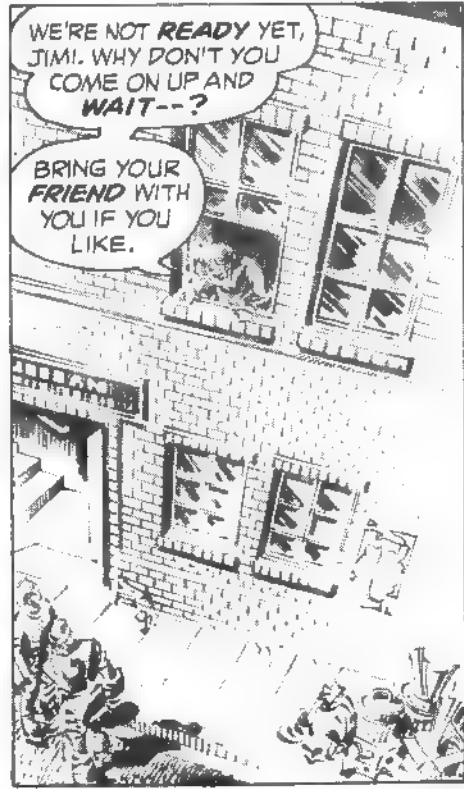
WHY DID I START THE **FIGHT** WITH THEM--
MAYBE I SHOULD'DA **KISSED** 'EM, HUH--?
KISSED 'EM AN' **PATTED** THEIR HEADS
FOR DOIN' THEIR JOB SO WELL!

YOU REALLY WANNA **KNOW**
WHY I STARTED THE
FIGHT--? DO YOU **REALLY**
WANNA **KNOW**--?!



YES.







HE'S **NOT** MY--



I... I GUESS I OUGHTTA **BITE MY TONGUE**... BEFORE I FINISH THE **LIE**...

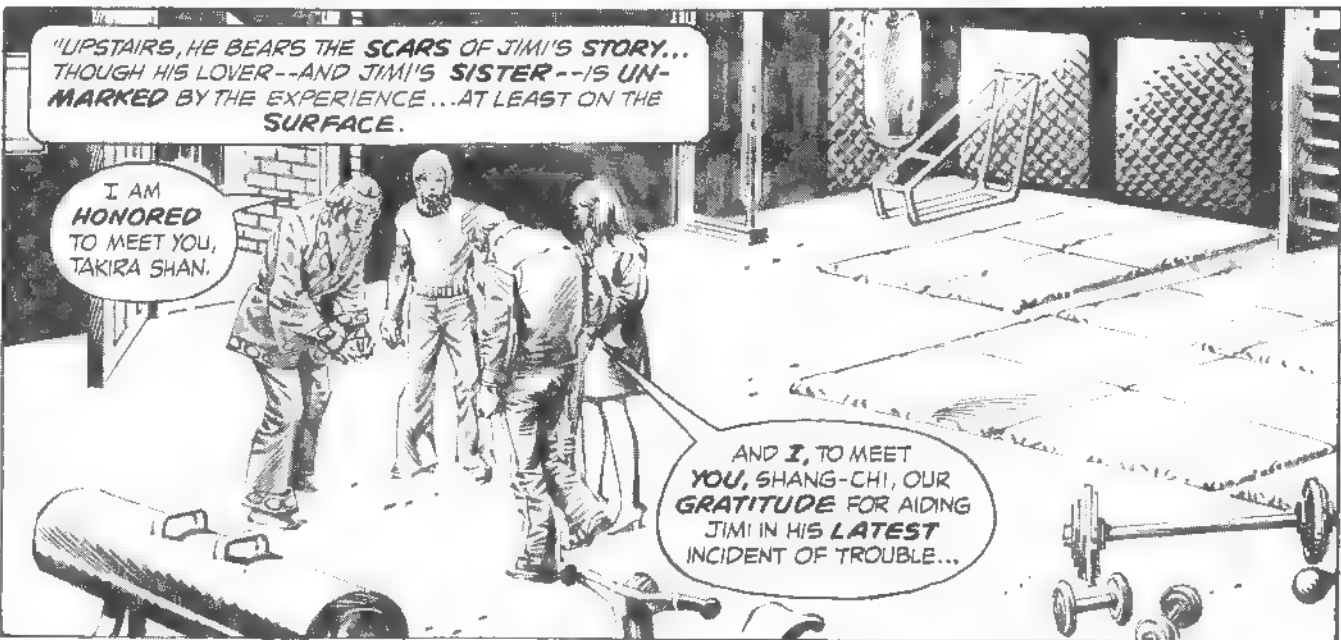
... ESPECIALLY AFTER ALL YOU'VE **DONE** FOR ME, MAN...



COME ON UP AND MEET MY SISTER AND HER MAN... **FRIEND**.

MY **NAME**, JIMI... IS **SHANG-CHI**.

YEAH.



"UPSTAIRS, HE BEARS THE **SCARS** OF JIMI'S STORY... THOUGH HIS LOVER--AND JIMI'S **SISTER**--IS **UN-MARKED** BY THE EXPERIENCE... AT LEAST ON THE **SURFACE**.

I AM **HONORED** TO MEET YOU, TAKIRA SHAN.

AND I, TO MEET YOU, SHANG-CHI, OUR **GRATITUDE** FOR AIDING JIMI IN HIS **LATEST** INCIDENT OF TROUBLE...



JIMI HAS TOLD ME WHAT **CAUSED** HIS LATEST INCIDENT. IT IS HOPED THAT SUCH UNFORTUNATE OCCURRENCES WILL NOT CONTINUE IN **FUTURE**.

I THINK WE CAN DISPENSE WITH THE **FORMALITIES**, SHANG-CHI. I APPRECIATE YOUR CONCERN-- BUT THERE HAS **ALWAYS** BEEN A RIVALRY BETWEEN MY SCHOOL AND THE **SILENT DRAGON**.

SUCH IS **OFTEN** THE CASE, I'M AFRAID, WHEN TWO **COMPETING SCHOOLS** EXIT IN THE **SAME VICINITY**-- SO CLOSE TOGETHER.



RIVALRIES HAVE A WAY OF GETTING OUT OF **HAND**-- ESPECIALLY WHEN THEY INVOLVE THE **MARTIAL ARTS**. JIMI IS **YOUNG** AND THE FIRE OF YOUTH **FEEDS** SUCH RIVALRIES...

JUST BECAUSE I CAN'T TAKE IT **LYING DOWN**, TAKIRA, DOESN'T MEAN I'M **WRONG**! IF YOU WON'T DO SOMETHING ABOUT THEM-- I **WILL**!

BE QUIET, JIMI! TAKIRA AND I HAVE BOTH **TOLD** YOU THAT VENGEANCE SOLVES **NOTHING**! IF YOU WANT TO BE SO SERIOUS ABOUT THE **MARTIAL ARTS**, YOU'D BETTER START PAYING MORE ATTENTION TO THE **PRINCIPLES** BEHIND IT!

THERE'S MORE TO IT THAN **KICKING** AND **PUNCHING**--!

"TRUE...BUT BY ITS VERY NATURE, THE SPIRIT OF THE MARTIAL ARTS IS TOO EASILY **PERVERTED**."

JIMI, IF I MAY PRESUME TO **SAY** SOMETHING...?

I HAVE STUDIED THE DISCIPLINES OF KUNG FU FOR MY **ENTIRE LIFE**-- AND I HAVE FOUND **WISDOM** IN WHAT YOUR SISTER HAS JUST **SAID**. THE MARTIAL ARTS ARE, AT THEIR **ROOTS**, A SYSTEM OF **SELF-DEFENSE**--DE-
SIGN TO **AVOID** VIOLENCE...

BUT VENGEANCE IS **SPAWNED** IN VIOLENCE, AND INVITES **FURTHER** VIOLENCE.

A **STRONG** MAN, WITH A DISCIPLINED MIND, CAN **SEE** THAT--

CUT THE **SERMON** CRAP AND GET THE HELL **OUT** OF HERE, "FRIEND"--!

NOBODY **ASKED** YOU FOR ANY OF YOUR **RACIST** INSCRUTABLE **WISDOM** IN THE **FIRST** PLACE--

--SO JUST GET THE HELL **OUT** OF--

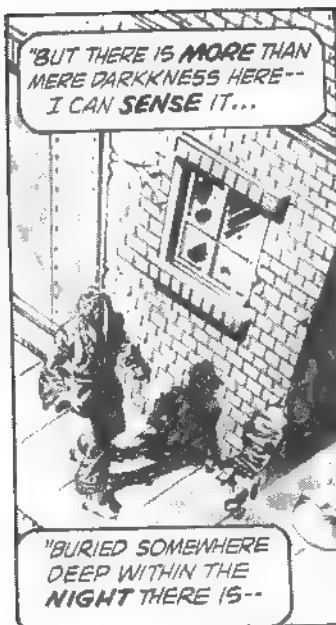
JIMI--!!
HOW **DARE** YOU ATTEMPT TO STRIKE SOMEONE WHO HAS **AIDED** YOU--?!!

NO, TAKIRA SHAN--JIMI IS **RIGHT**. IT WAS NOT MY PLACE TO INTRUDE IN YOUR **PRIVATE** AFFAIRS.

I **APOLOGIZE** FOR THE TROUBLE I HAVE CAUSED. I WILL **LEAVE** NOW.

"OUTSIDE, THERE IS **NIGHT** IN THE STREETS--NIGHT AND **SHADOWS**, DENSE AND DARK..."

"...BUT NO DARKER THAN THE FEELING WITHIN MY **SOUL**... FOR TROUBLE HAS **FOUND** ME, AND I HAVE LEFT IT **UNCHANGED**."



"BUT THERE IS **MORE** THAN
MERE DARKNESS HERE--
I CAN **SENSE** IT..."

"BURIED SOMEWHERE
DEEP WITHIN THE
NIGHT THERE IS--



"C'MERE,
M'MAN..."

"A VOICE... HIS
VOICE..."



"... THE ONE
WHO THRUST
ME FROM THE
PATH OF THE
FALLING
SIGN..."

I WANNA TALK
TO YA--ABOUT
A LITTLE
WARNIN'--
FRIENDLY
WARNIN',
Y'UNNERSTAN'..."

YOU STUCK YOUR
NOSE IN SOMETHIN'
DON'T **CONCERN**
YOU, KNOW WHAT
I'M **MEANIN'**--?



AN' ME AN' M'MAIN MEN HERE--
WE DON'T **LIKE** YOUR NOSE STICKIN'
WHERE IT'S **STICKIN'**..."

"BUT HE IS NOW
ALLIED--OR
PERHAPS HAS
ALWAYS BEEN
ALLIED--WITH THE
MEN I FOUGHT
EARLIER, THE
ONES AT THE
SILENT DRAGON
WHO **BEAT** JIMI!
AND WHO--

DON'T LIKE IT
AT ALL.



SO YOU
BETTER JUST--

OOFF!!

CHUD!

"OBVIOUSLY, THEY HAVE COME
HERE FOR **ANOTHER** FIGHT..."



FWORT!



"I MUST **WARN** TAKIRA SHAN--
BEFORE THEY BRING THEIR
FIGHT TO THEM.



TAKE YOUR WEAPONS AND LEAVE US-- BEFORE SOMETHING **REGRET-TABLE** HAPPENS.

TAKIRA SHAN IS ALREADY **INJURED**, AS YOU **KNOW TOO WELL**, AND STANDS ON BUT ONE LEG AND A **CRUTCH**. SURELY ALL OF **YOU...CANNOT WISH TO FIGHT HIM.**

PERHAPS **NOT...** BUT WHAT OF **YOU?** YOU HAVE NOT HEEDED OUR **WARNING--**

--AND, TOO, THERE IS SOME **OTHER UNFINISHED BUSINESS--** BEGUN ONLY **THIS AFTERNOON** --WHICH INVOLVES **Y---**

"HE **SPINS, SEEKING TO STRIKE** JIMI--WITH A **HATE OF HIS OWN...**

NOOO!! I'LL KILL YOU-- I'LL KILL YOU--!!

"TOO LATE --HATE HAS ALREADY DECIDED THE NATURE OF THIS CONFRONTATION...



"...AND THUS, THE **HATE IS JOINED IN VIOLENCE...**

"...VIOLENCE WHICH EMBRACES-- **SEIZES--** SHARON, SHE WHOSE SUFFERING HAS BEEN INSTRUMENTAL IN **CREATING THIS MOMENT...**

"...SHE WHO STRIKES NOW CERTAINLY IN **SELF-DEFENSE--** BUT PERHAPS ALSO WITH **VENGEANCE...**

KHH-YAHHH!!

"...AND **TAKIRA SHAN, TOO,** IS SWEEPED INTO THE MADNESS OF SPEED AND MOTION, DESPITE HIS **INJURY...**

"HE **TURNS HIS DISABILITY INTO A WEAPON...** BUT IN **DOING SO,** FORFEITS ALL **COMPENSATION** FOR HIS **DISABILITY.**

"JIMI **SEEKS TO GRASP THE VIOLENCE,** RATHER THAN ALLOWING HIMSELF TO BE **CAPTURED BY IT...**

"...AND **RECEIVES PAIN** FOR HIS **EFFORT.**

"NONE OF US ESCAPES THE DEADLY FORCES WHICH NOW HOLD CONTROL OF THIS ROOM AND THIS MOMENT..."

"...AND ALL OF US, BY NECESSITY, SEEK TO JOIN THOSE FORCES-- AND WREST THEIR TERRIBLE CONTROL INTO OUR OWN HANDS."

"THE ATTEMPT IS FUTILE, FOR THE ATTEMPT IS IN ITSELF A DEFEAT."

"WE ARE TRAPPED IN THIS ROOM, IN THIS MOMENT-- IN THIS VIOLENCE-- AND THE ONLY PATH OF ESCAPE INCREASES THE STRENGTH OF THE TRAP. WE CAN ONLY THRASH IN ITS GRIP, AND WAIT UNTIL WE ARE RELEASED."







"THE TRAP IS
SPRUNG..."



"SILENCE..."



HE IS...

...DEAD...



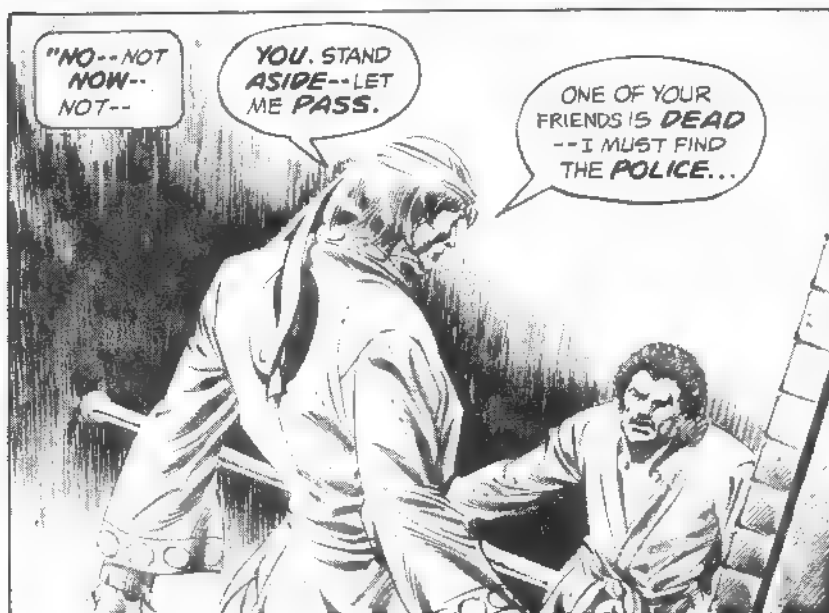
"WE ARE...
RELEASED."



SHARON--CALL
THE POLICE--AN
AMBULANCE--
SOMEONE.

I WILL TRY--
OUT ON THE
STREET...!

"CONFUSION
--AND SHOCK
--TOO LATE
ANYWAY--
BUT PERHAPS
IF--"



"NO--NOT
NOW--
NOT--"

YOU. STAND
ASIDE--LET
ME PASS.

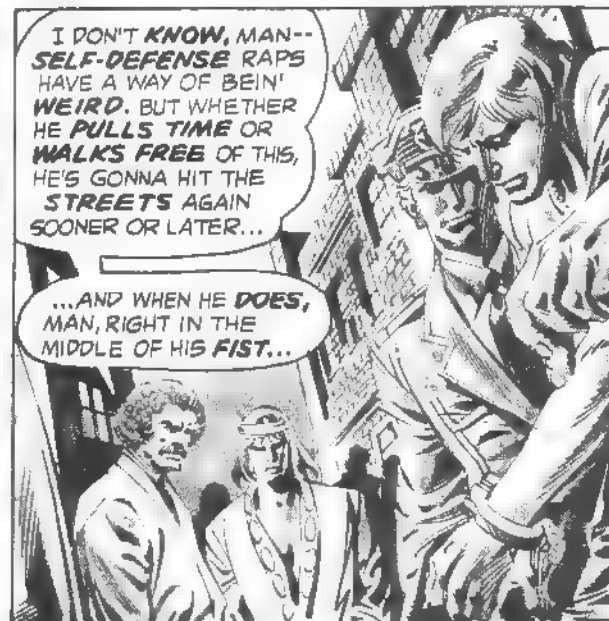
ONE OF YOUR
FRIENDS IS DEAD
--I MUST FIND
THE POLICE...



THEY AIN'T
MY
FRIENDS...

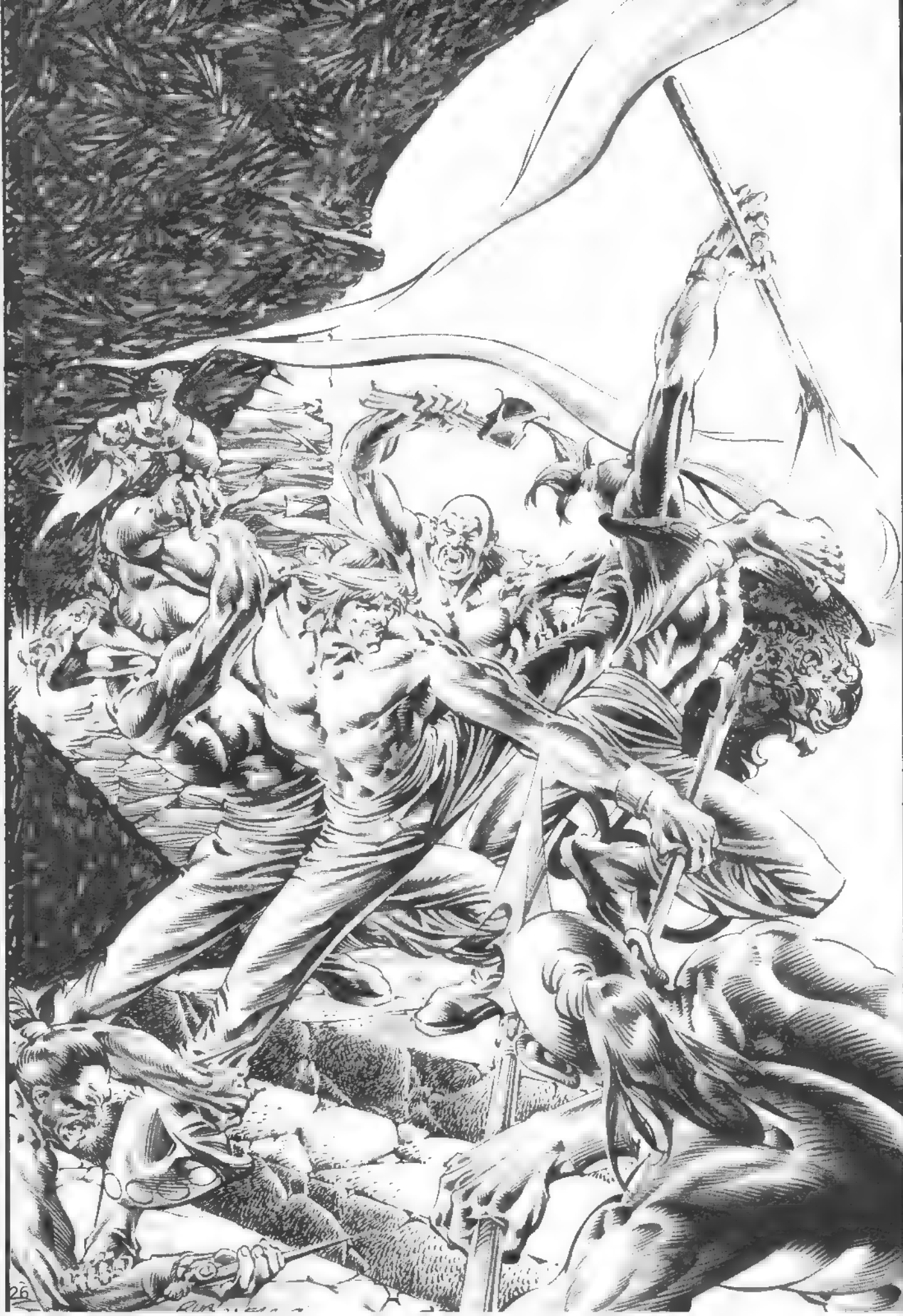
...AND I AM
THE POLICE.

"WH...??"



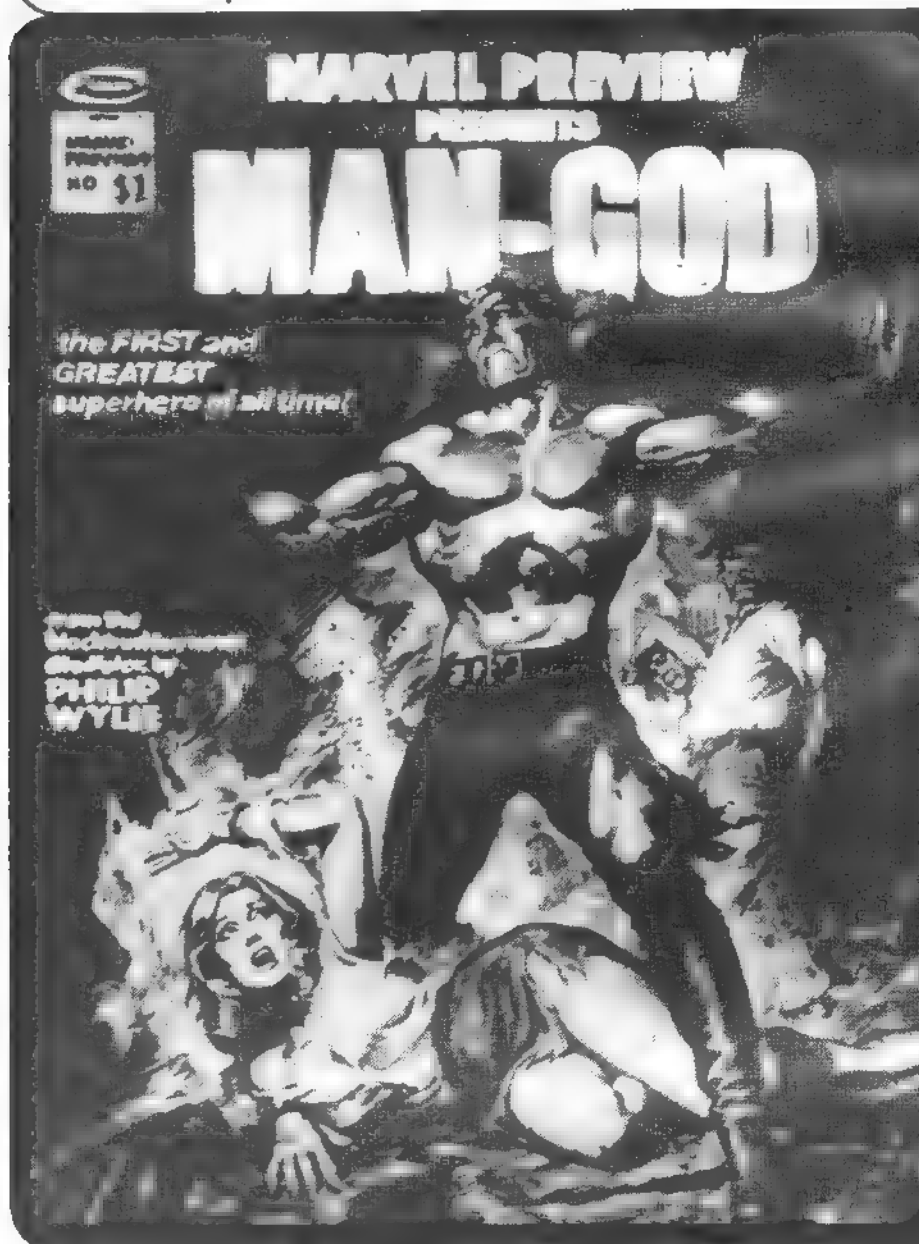
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In 1930, author
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created the first
true "super-man"
in modern
fantasy literature
in his novel
Gladiator.

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that epic story
been told before
in illustrated
comics format.

And now, the time
has come —
for

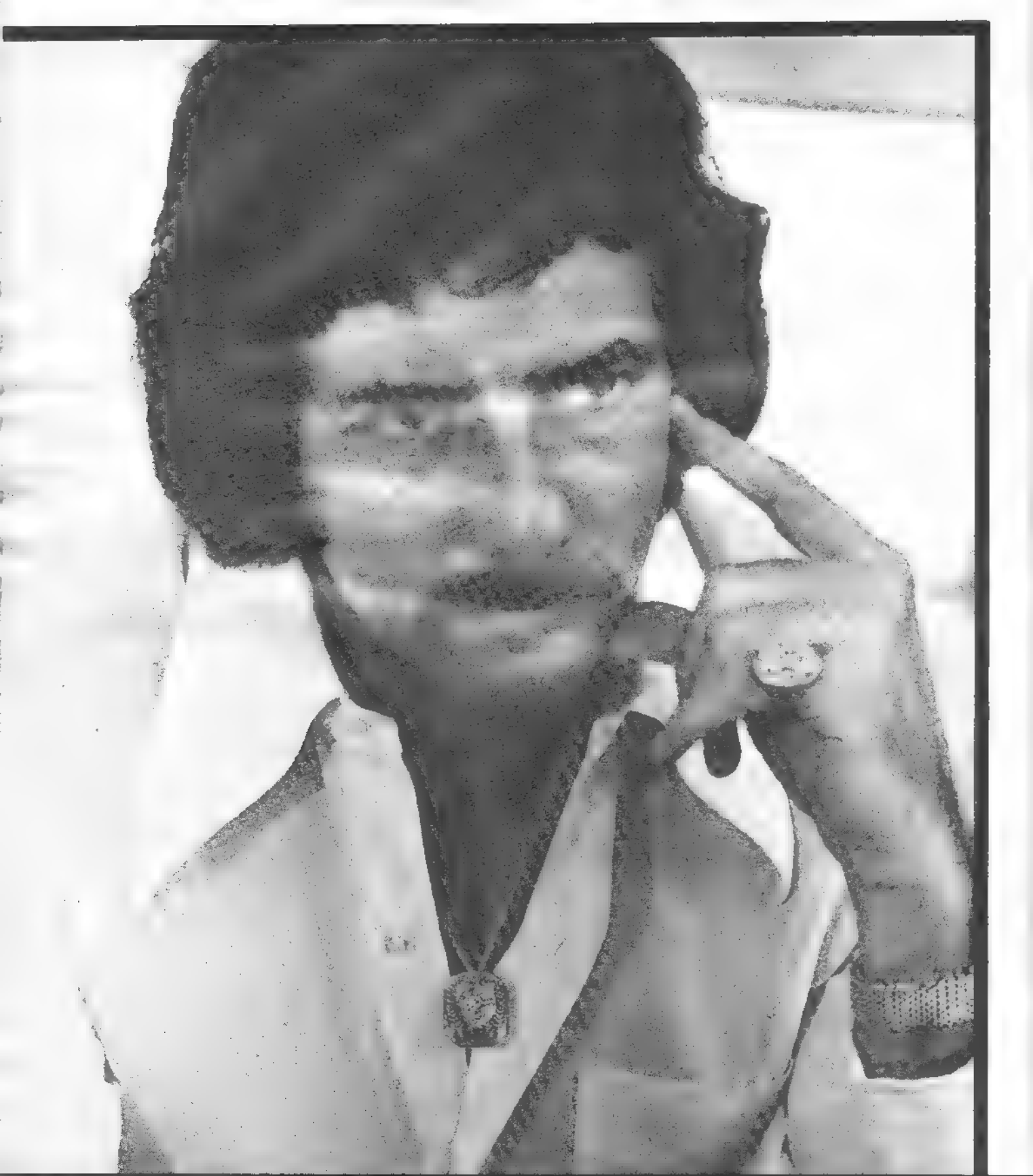
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adaptation
of Philip Wylie's
world-shattering
novel, *Gladiator*!

Adapted by
ROY THOMAS,
TONY deZUNIGA,
and **THE TRIBE**
(What more can we say?)

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BASED ON THE AMAZING STORY WHICH CREATED A
20th-CENTURY MYTHOLOGY —

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A VIEW FROM

T he things I get myself into for Marvel Comics.

You all remember ENTER THE DRAGON and RETURN OF THE DRAGON, of course. Bob Wall played villain's roles in each of those films, and it was transparently clear from his performance that he was One Mean Mother. Consider his face, with its scowl and heavy beard and ferocious eyes (and in ENTER, that livid scar); consider his motions, motives, and the little toss-offs like the look of bland unconcern he carries while watching a woman commit suicide in order to escape him.

Yessir, a charming fellow. Just the type we all have nightmares about sitting next to in a dark subway car.

So why was I, of all people, drifting into the San Fernando Valley on a cloudy July day, eventual destination Bob Wall's house? This is my confession of reserve about the whole thing. It is not that I am afraid to die, oh no, it's just that I hate scandalous headlines: KARATE KILLER SNUFFS KUNG FU WRITER, that sort of thing. (But those bad guy parts were just acting. Just like W.C. Fields loved kids and went to church on Sundays ... or so one corner of my mind insisted on shouting.)

The house was an attractive, one-story building, not overly large. There

were lots of trees in the yard. In the driveway were two big shiny black cars, each representing more money than I could comfortably imagine spending. The license plate of the one in front read "KARATE."

I knocked and was greeted by the housekeeper, who said that Mr. Wall was out running and would be back soon. Would I like some tea? I most definitely would, taking advantage of the time alone to check the look of the place. It was disturbing, because it gnawed at my preconceptions: I hadn't thought a Villain could live in a place so — so homey. And as I counted off the roll of Bob Wall's life (*Robert Alan Wall, born August 22nd 1939, 2nd of 6 children, businessman, ex-corvette racer, holder of three black belts, champion fighter, instructor, actor, tournament referee and announcer, author of WHO'S WHO IN THE MARTIAL ARTS*) it sank home that I shouldn't be afraid of him at all — just in awe.

By the time he finally entered, still sweaty from his run, I was positively relaxed. It also helped first impressions somewhat that he had shaved off his beard, the net result being a face the diametric opposite of menacing. What followed was an exciting morning, easily one of the best interviews I've ever done for this magazine.

Hell, Bob Wall is a pussycat.

DEADLY HANDS: I know your age — 36 — and most of your accomplishments, but I don't know what hooked you on karate. How did that come about?

WALL: Actually, I started fighting as a wrestler, at San Jose State College. And prior to that, several years prior to that, I had had an uncle who was always telling me about the karate he'd seen in Japan and Okinawa during the time he'd been doing intelligence work in the service. He told me how they had banned judo after the war but not ka-

rate, and he always thought it was sort of a laugh they did it that way. He told me about people breaking bricks with their hands and heads and to me, a 12 or 13 year old farm kid, that was pretty amazing. So that aroused my curiosity, and when I went to State I met a blind wrestler there who had played judo in Japan. He wasn't completely blind, but nearly — he could only see a little bit of light. The things he could do were unbelievable to me. Then he introduced me to a

friend of his who taught judo and I trained with him for a while, and then I started looking around for a karate instructor. You couldn't find one in those days. You couldn't just look in the yellow pages, because there weren't any listed. I cruised up and down the streets of San Francisco and looked and looked, but the only places I could find were Kung fu schools that you would hear about from friends of friends of friends, which would inevitably be "behind-dark-alleys-down-past-the-restaurant" places that were very prejudiced against caucasians, and wouldn't teach them. Finally I heard about a guy who was teaching in LA so I moved there and began training with him.

DEADLY HANDS: And what style was it you began in?

WALL: I started training with Al Thomas, who was mainly a judo-jujitsu stylist. He'd done some training in a few of the Okinawan styles: kenpo, some of this, some of that. But he hadn't really had a lot of training. Of course, I didn't know that at the time, and while he was principally a judoist he was also the only person I'd met who could kick and punch like I had imagined a karate person would. So I trained with him for a while and then he moved to El Monte. It turned out he was renting space from a karate instructor named Gordon Doversola, who taught Okinawan style. So I took up lessons with him. Then one day, a couple or three years later, Joe Lewis came bouncing in from Okinawa to work out (because we were Okinawan, too, and people tend to look for others of their own style to work out with). We started working out together and I realized that there had been something missing in my training. I had worked hard and yet

THE WALL

An interview
with
BOB WALL
by Jim Whitmore

[illegible][illegible][illegible][illegible][illegible]

© 2001 by Lippincott Williams & Wilkins

[illegible][illegible]

... to all that we have...



...as hard and ma
three times the money and I
to be anything to
in karate I had

...K. for
thousand dollars o
door with each one. So I went
to Chuck and told him, hey,
were stealing from

...sense. But
that way had no
I went into real estate and was
ery successful made over a
rtu million

...ce,
a system all hear
to was follow it.

Chuck find a man named Jay
Wilson (who owned Amaric
and later owned Ja



asked me if I would like the part. I said yes because the money and so on were right, and the next thing I know I'm on the phone with Bruce talking about what a great film we'd have and all the fight scenes. Bruce handled all the stunt co-ordination for all his scenes and set up John Saxton and the girl. It was me who got

on the project; on his first film he had to be told what to do. He's not so

They don't have any imagination. So, once you have played a bad guy you must be a bad guy, and I'm just not interested in building a character as a guy because movies can't make in a tenth of what I make in my estate. So who needs them? If I could play a guy looking the way I naturally am and make it work, then I have the versatility to play other parts.

DEADLY HANDS: What kind of effort goes into stunt co-ordinating?

WALL: Stunt co-ordinating is one of the hardest jobs in the world. You have to have everything laid out in advance and yet, reading the story is one thing and re-

doing a flying chop. So I told the yoyo on the receiving end "what I want you to do about this madman trying to cut you in half with a flying chop."

the stomach, he'll wrap over you leg and then I'll do you can drop him with a spinning back kick." says "I can't do the Korean system. Okinawan style cracked up."

ons
a "Wal
est. It's

loaded with chicken
s. everywhere. So you
none where?



never been a world champion. He'd never competed. So here he was with *real* world champions and there was that difference. Gee, I think I'm as good as you are, but you've done it and I haven't." So he wouldn't let anybody do something that might come out looking as good as his stuff. He didn't let me throw *one* punch in our fight scene, although in

little silly. But Bruce didn't want my hand speed on film.

DEADLY HANDS: That is a very different view of Bruce Lee than many promote.

WALL: Bruce was a supreme egotist. Look, I liked Bruce, he and I were good friends. But I am also a realist about all my friends. You ask anybody, ask Chuck, ask anybody point blank, was Bruce an egotist?

most loved. He was very popular on the outside level; people who didn't really know him loved him. People who really did, didn't. Tell me the name of Bruce Lee's best friend? So he had four or five people like myself, who were friends on a personal level... now, I really liked Bruce, in spite of his ego problem. I've never said this in an interview before because I

felt—well, he's gone, might as well say nice things. And I'm not saying anything bad about him now. It was just a matter of creativity. Bruce had this intense creativity but he was very, very insecure. He had no confidence. He had no confidence in his wife, had lots of girlfriends, he even died in his girlfriend's apartment and not at home. What I am telling you

are the facts; what has been printed is mostly mythical, wonderful stuff. He was just insecure. He'd never competed, though we all felt he was good enough to become a lightweight champion. At 136 pounds he sure wasn't going to take and beat any Joe Lewis or Chuck Norris. But in order to be a world champion you also have to lose. Name me a

champion and I'll tell you who he lost to. We've all lost. But Bruce didn't want to have an official loss on his record.

DEADLY HANDS: I want to know more about that fight scene from *ENTER*. Surely with a clash of opinions like that, tempers flared?

WALL: That's a whole 'nother thing. What I resented was the fact that I couldn't do the part the
(Continued on page 62)



its original form I threw lots. I resented the fact that all I was was a bag for him to beat on. Here I am, written into the script as this vicious bastard who rapes and pillages and plunders and kills, and I won the tournament three years earlier, and yet I am not even able to throw *one* punch. That's a

Yes. Was he easy to work with?
No.

DEADLY HANDS: I'm reminded of something Bob Clouse told me about having to "knock the swagger" out of Bruce Lee...

WALL: Bruce could be incredibly irritating. He was the most disliked person I have ever worked around, and also the

From the misfits who bring you ...

• THE FANTASTIC FOUR

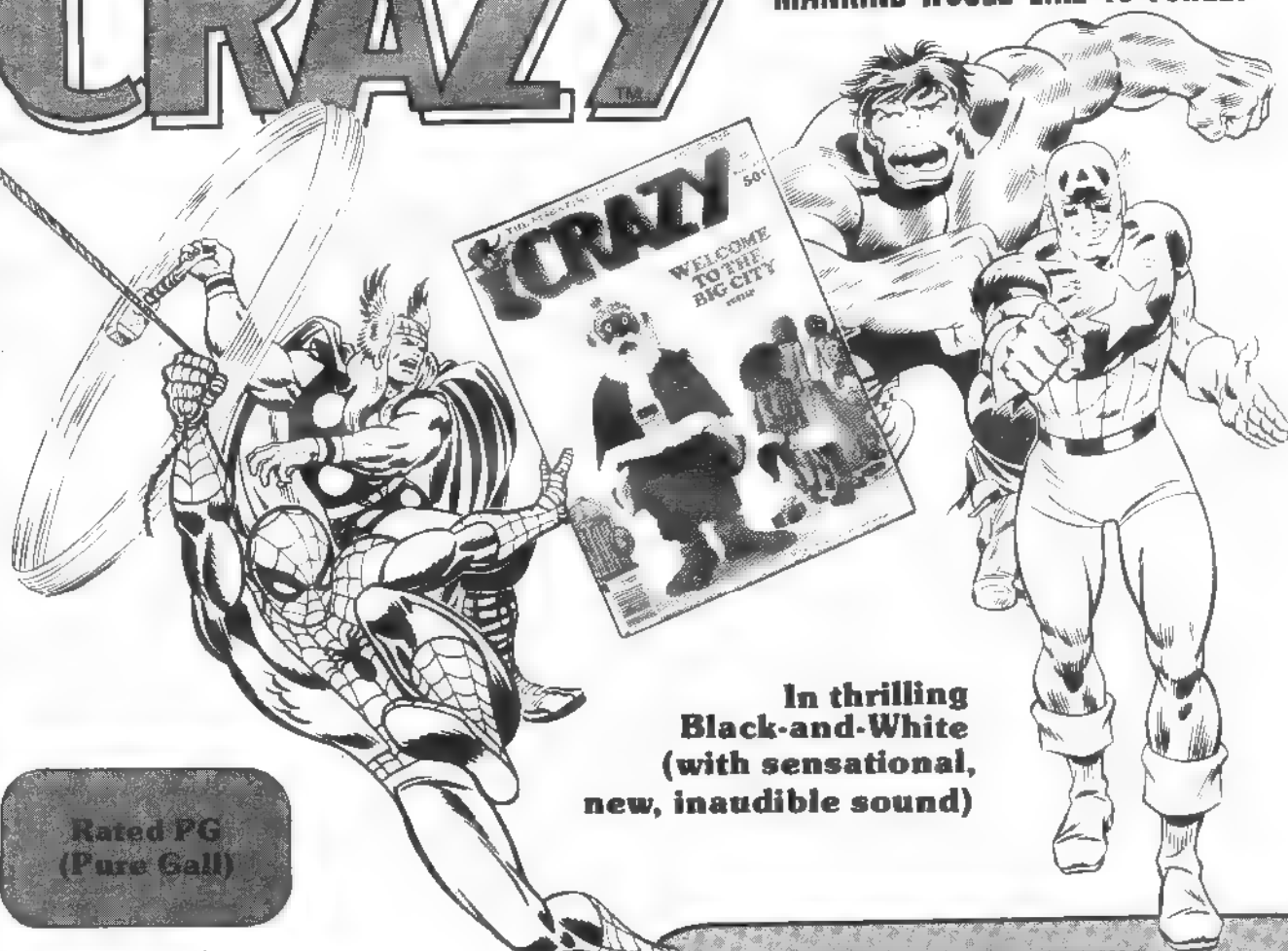
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• CAPTAIN AMERICA

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the most totally embarrassing concoction of them all ...

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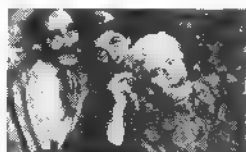
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NIGHTWING



PROLOGUE

It began a WEEK ago, on a chill hillside in the mountains of NORTHERN JAPAN — with the burial of KENJI OSAMA, Colleen Wing's maternal GRANDFATHER.

He'd been MURDERED on the orders of one of the TOP DOGS in Hong Kong's UNDER-WORLD, and Colleen — together with her FRIEND and partner, MISTY KNIGHT — had come to the crown colony to AVENGE that murder. By KILLING the man responsible — EMIL VACHON.

They'd BULLED their way thru Hong Kong like TOURISTS on a holiday, calling Vachon out and DARING him to take them on, figuring they could HANDLE anything he could THROW at them.

Only it HADN'T quite worked out THAT WAY.

The TRAIL had led them to a MUNITIONS-HEAVY junk in the harbor — and into an AMBUSH. To cover their ESCAPE, Misty opened fire on the WEAPONS CRATES piled on the junk's main deck, the PRIMARY explosion blowing the junk SKY-HIGH ...

... ■ SECONDARY explosion blowing MISTY and COLLEEN after it a few seconds LATER.

It was near morning when COLLEEN awoke, her body ACHING from head-to-toe, her arms and shoulders STIFF from too many hours BOUND behind her back. She was cold and wet and hungry, but at least she was still ALIVE.

COLLEEN

MISTY

WING

KNIGHT

THEY WERE MOVING SOUTH ALONG THE CHINESE COAST, THEIR LAUNCH THREADING ITS WAY THRU A SEEMING FOREST OF SHEER-CLIFFED VOLCANIC ISLANDS.

SHE TESTED HER BONDS ONCE, BUT THEY'D BEEN TIED BY AN EXPERT-- AND EVEN THAT SLIGHT MOVEMENT BROUGHT RIFLE BARRELS AROUND TO COVER HER. CHUNG WASN'T TAKING ANY CHANCES.

MISTY WAS STILL OUT COLD WHEN THE LAUNCH HEADED INTO A BOAT-PEN CARVED OUT OF THE GUTS OF SOME EXTINCT VOLCANO.

CHUNG--MR. VACHON WANTS YOU IN THE 'EAGLE'S NEST.'

HE SAYS HE'LL SEE THE PRISONERS AFTER THEY'VE BEEN PREPARED.

COL...LEEN, ARE YOU...?

SILENCE, WOMAN! HERE YOU SPEAK ONLY WHEN YOU'RE SPOKEN TO!

WATCH THEM CLOSELY. IF EITHER OF THEM TRIES TO ESCAPE, KILL THEM BOTH!

...AND ARABIAN NIGHTS PALACE, COMPLETE WITH HAREM.

IT WAS KIND OF FUNNY. IF IT HADN'T BEEN FOR CHUNG'S GOONS WATCHING THEM ALL THE TIME, THAT PART WOULD HAVE BEEN PRETTY NICE...

THE UNDERGROUND COMPLEX WAS AN ULTRA-MODERN FORTRESS...

Daughters of
the dragon

SWORD of VENGEANCE

BUT THEN CAME
TIME TO PAY THE
PIPER.



MISS WING,
MISS KNIGHT--
I AM EMIL
VACHON.

I BID YOU *WELCOME*
TO MY "EAGLE'S NEST,"
THE FINEST EXAMPLE OF
SUSTAINED *ANTI-GRAVITY*
FIELDS ON THIS PLANET. THE
PLATFORMS, YOU SEE, ARE
KEPT *ALOFT* BY A PROCESS
ANY POWER ON EARTH
WOULD PAY *BILLIONS*
TO CONTROL.

BUT PARDON A
PROUD OWNER'S
RAMBLINGS. IT WAS
KIND OF YOU TO
JOIN ME.

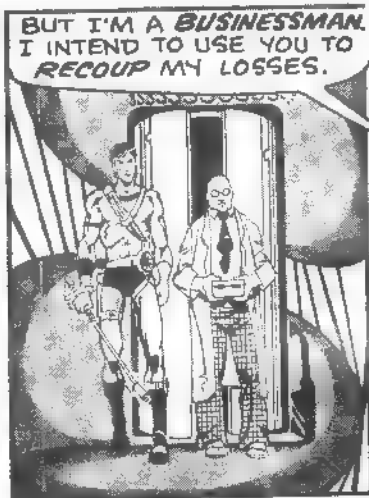
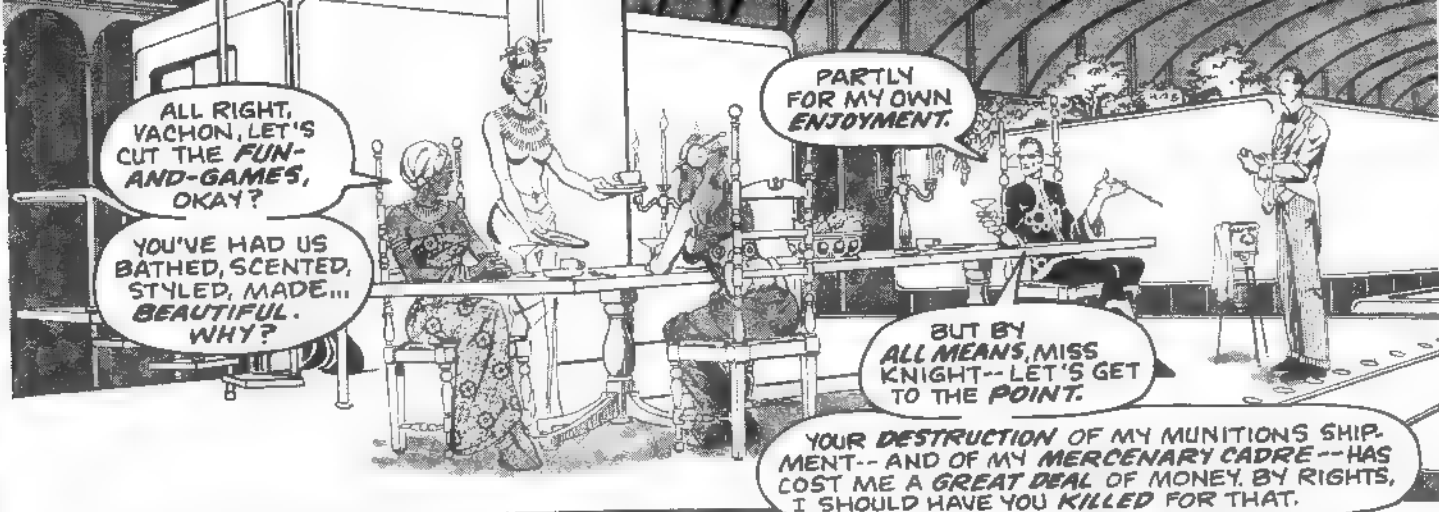
IT'S NOT
AS IF WE HAD
A *CHOICE*,
VACHON.

NO. BUT THAT
IS THE *PRICE* OF
FAILURE, MY
DEAR.

CATERING
TO YOUR
CONQUEROR'S
WHIMS.

I'LL BET.







...OH BROTHER...
THAT **BOLO** WAS
LIKE GETTIN' HIT
WITH A **LIVE**
WIRE...

IT'S A
MIRACLE
I'M STILL
BREATHING.



BUT WHAT
ABOUT
COLLEEN--?

...OH NO...



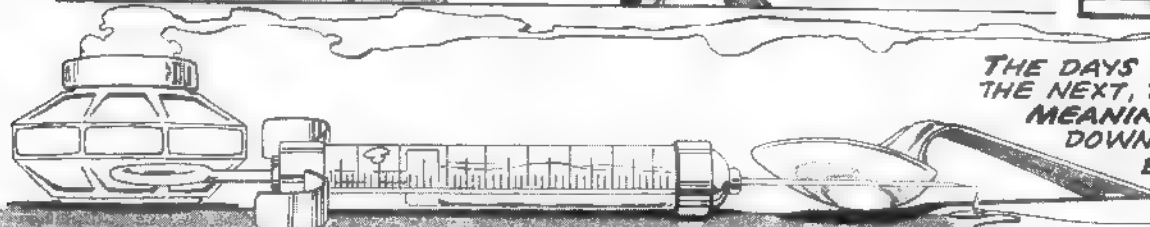
THERE WE ARE,
LUV-- YOUR **FIRST**
FIX OF THE FINEST
HEROIN MONEY
CAN BUY.

TWO MORE LIKE
IT AN' YOU'LL BE
HOOKED FOR LIFE.



MY TURN NOW, EH,
HARTMANN ? OKAY
GENTLEMEN, I KNOW
WHEN I'M **BEATEN**.

GIVE ME
THE **DAMN**
NEEDLE...



THE DAYS **BLUR**, ONE INTO
THE NEXT, TIME LOSING ALL
MEANING AS IT FOCUSES
DOWN TO THE **ETERNITY**
BETWEEN **FIXES**.



THEY FIGHT AT FIRST,
THEIR MINDS DENYING
THE **DRUG**, THEIR
BODIES **HUNGRY**
FOR IT-- BUT BY
THE SECOND DAY
IT'S ALL OVER.

BY THE **THIRD**,
THEY'RE **SHOOTING**
THE **SMACK**
THEMSELVES.

GOOD EVENING,
CHILDREN-- TIME
FOR YOUR NEXT
FLIGHT TO
WONDERLAND.

ALL RIGHT,
YOU MEN, AS WE
AGREED, I'M TO
HAVE AN HOUR
ALONE WITH
THE **LADIES**.

BE OFF
WITH YOU.

YOU SEE, LADIES, THIS TIME I WANT SOMETHING IN RETURN FOR MY HEROIN.

C'MON, HARTMANN

DOCTOR HARTMANN, SLUT!

PLEASE, D-DOCTOR HARTMANN, I'M B-BURNING UP INSIDE. I... I... HURT!

I-- I'M BEGGING YOU D-DOCTOR HARTMANN-- GIMME THE STUFF, PLEASE!

NOT UNTIL I'M WELL SATISFIED, LITTLE COLLEEN!

NO!

D- DAMN YOU, HARTMANN... I'M NOT A WH-WHORE...

NO, YOU'RE A JUNKIE.

YOU BEGGED ME FOR THE HAPPY DUST A MOMENT AGO, COLLEEN-- HOW WILL YOU FEEL IN AN HOUR, HM?

HARTMANN.

ALL I ASK IS A LITTLE PLEASURE AND LOOK WHAT I'LL GIVE YOU IN EXCHANGE.

NO, PLEASE... DON'T...

DON'T PLAY GAMES WITH ME, WOMAN --YOU'RE TRYING MY PATIENCE.

I'M NOT ABOVE USING FORCE TO TAKE WHAT I WANT!

WHA--?!

HARTMANN!



TOO BAD YOU DIDN'T KNOW
THAT FOR THE LAST *THREE* DAYS
YOU'VE BEEN SHOOTING YOUR
PRECIOUS SMACK INTO MY
BIONIC ARM...

MISTY,
YOU'RE...
YOU'RE ALL
RIGHT...

YEAH, COL
--I'M JUST
...FINE...

OH, COLLEEN
FORGIVE ME.

I-- I COULDN'T
RISK MAKING A
MOVE WHILE THERE
WERE GUARDS
AROUND-- IF I'D
TRIED AND... AND
FAILED, IF VACHON
HAD FOUND OUT
ABOUT MY ARM...

OH, GOD,
COLLEEN, I'M
SORRY, SO
SORRY...

I KNOW,
LOVE, I...
UNDER-
STAND...

LATER...

FIRST THINGS
FIRST, LET'S
GET OUT OF...

NO! SO LONG AS I'VE GOT
THIS *MONKEY* ON MY BACK,
WE'RE FINISHED BEFORE
WE'VE EVEN *BEGUN*...

YOU GO, MISTY.
I NEED TO BE
ALONE FOR
THIS.

ALONE.

LOTUS POSITION,
HER MUSCLES
ACHING AS SHE
STRETCHES THEM
INTO PLACE, HER
BODY CLUMSY,
UNFAMILIAR...

THE PAIN--THE NEED
--COMES QUICKLY,
HITTING HER FASTER
AND STRONGER
THEN SHE'D
EXPECTED.

HER GUTS
CRAMP, HER
SKIN GOING
CLAMMY-COLD
WITH SWEAT...

SHE'S NO LONGER HUMAN
-- ONLY AN ANIMAL NOW,
MOANING, SCREAMING,
SOBBING ITS NEED, ITS AGONY.

UNTIL, FINALLY, THE
NEED AND THE AGONY
BECOME MORE THAN
MIND AND BODY CAN
BEAR...

NNNOOOOOO...

MEANWHILE...

THAT'S THE LAST
OF VACHON'S ISLAND
GOON SQUAD, MISTY
-- ALMOST TWO
DOZEN MEN
BLITZED INSIDE
OF A HALF-
HOUR...

NOT BAD.

THE ONLY ONES
LEFT ARE VACHON
AND HIS NUMBER
ONE BULLY-BOY,
CHUNG.

HOLD IT, LADY
-- SOMEONE'S
BEHIND--!

YOU!

I THOUGHT
SOMETHING
HAD GONE
WRONG WHEN
HARTMANN
FAILED TO
REPORT ON
SCHEDULE.

WELL,
SPEAK OF THE
DEVIL.

THE DRUNKEN
FOOL-- I'LL HAVE
HIS GUTS FOR
THIS!

I'M AFRAID
YOU'RE A LITTLE
TOO LATE, PAL.
HARTMANN'S ALREADY
GONE TO HIS JUST
... REWARD?

BUT DON'T SWEAT IT,
CHUNG-- YOU'LL BE
JOINING HIM SOON
ENOUGH. THE TWO
OF YOU CAN
COMPARE NOTES.

IS
THAT
SO?

THE CONE OF THIS
VOLCANO IS A MILE
DEEP BENEATH THIS
CAUSEWAY, AND THE ONLY
WAY OFF THE ISLAND
IS ACROSS IT!

IF YOU AND YOUR PARTNER
WISH TO LEAVE, YOU MUST
GET PAST ME, AND THAT
YOU WILL NOT DO!

BECAUSE, UNARMED,
I AM TWICE THE MARTIAL
ARTIST YOU ARE, MISTY
KNIGHT. AND WHEN MY
SKILL IS ADDED TO THE
POWER OF MY ELEC-
TRONIC BOLO--

-- I AM UNBEATABLE!







SO, MISS KNIGHT,
YOU HAVE **DEFEATED**
MY FINEST MARTIAL
ARTIST-- I **CON-**
GRATULATE YOU.

HOWEVER, YOU'LL
FIND **DEFEATING**
ME ANOTHER
MATTER **ALTO-**
GETHER.

VERY
IMPRESSIVE,
MISS KNIGHT.

MY ATTACK
SHOULD HAVE
CRIPPLED YOU,
YET YOU'VE
RECOVERED IN
TIME TO **BREAK**
YOUR FALL.

I SHALL **ENJOY**
KILLING YOU, MY
DEAR.

GREAT.
JUST
GREAT.

VACHON!
DIDN'T SENSE
HIM COMING--
TOOK ME COM-
PLETELY BY
SURPRISE...

...AH, CHRIST, MY
BACK! THE MAN HAS
A **KICK** LIKE A **BLOODY**
SLEDGEHAMMER!



WATCH IT,
MISTY-- HE'S
TWISTING IN
MID-AIR, GETTING
PAST YOUR
BLOCK--!

OW!

HEAD **SPINNING**
FROM HIS PUNCH...
BUT I **CAN'T** SLOW
DOWN ... GIVE HIM
AN **OPENING...**

IF ONLY
HE WEREN'T
SO DAMNED
FAST!



A **NICE TRY,**
LITTLE ONE--

-- BUT
NICE TRIES
WON'T HELP
YOU HERE.

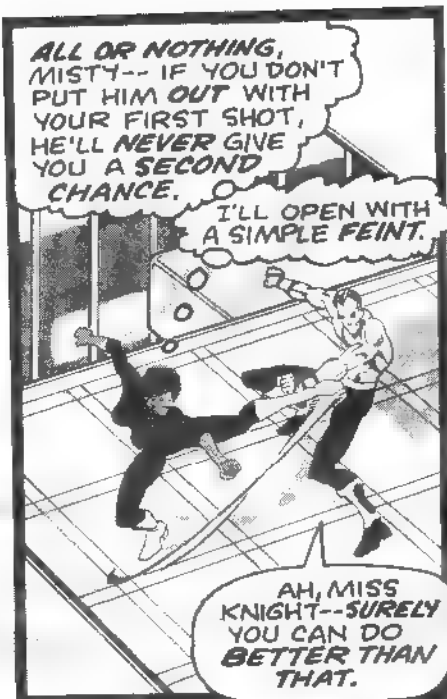
I'VE **STUDIED** THE
MARTIAL ARTS ALL
MY **LIFE--** AND
HUMBLED EVERY
TEACHER I HAD

YOU CAN **NO**
MORE STAND
AGAINST **ME** THAN
A **STRAW** HOUSE
CAN STAND
AGAINST A
HURRICANE!

I... **CAN'T**
... **GIVE UP...**

I'VE GOT TO **WIN--**
FOR **COL'S** SAKE...
ONLY **HOPE** IS TO TRY
MY **BIONIC** ARM...

... AN' **PRAY**
ITS **SPEED** AN'
... **POWER** CAN
OVERCOME
VACHON'S **SKILL...**





IF ANYONE DIES TONIGHT, MISTER, IT'LL BE YOU!

BECAUSE A WEEK AGO YOU DESTROYED A LIFE THAT WAS SUPREMELY PRECIOUS TO ME--MY GRANDFATHER'S LIFE, VACHON--

-- AND I'VE COME TO AVENGE HIM!

SURPRISE.



COLLEEN FEINTS FOR VACHON, THEN SCRAMBLES ACROSS THE FLOATING PLATFORMS TOWARD THE WEAPONS WALL...

VACHON'S RIGHT ABOUT THE HEROIN-- I CAN FEEL MY NEED FOR A FIX TWISTING INSIDE ME...

...LORD KNOWS WHERE I FOUND THE STRENGTH TO SMASH HARTMANN'S HYPO.



FOR ALL YOUR BRAVADO, MY DEAR.

-- IT SEEMS YOU ARE UNWILLING TO FACE ME WITHOUT A WEAPON



YOUR FRIEND, AT LEAST, HAD MORE COURAGE THAN THAT. BUT IF YOU'RE SO DESPERATE FOR A WEAPON, MISS WING--

-- HERE'S YOUR OWN BACK AT YOU!



HAVE YOU, NOW?

AND HOW WILL YOU DO THAT, LITTLE LADY SAMURAI? YOU'RE A JUNKIE, REMEMBER -- YOUR BODY SATURATED WITH HEROIN?

YOU'RE AS MUCH OF A THREAT TO ME AS YOUR FRIEND HERE.



MISTY!

FREE

Y A



DOWN, WOMAN!



YOU'RE ONLY HALF-RIGHT, VACHON -- I AM GOING FOR A WEAPON...

... BUT NOT JUST ANY WEAPON.

MEMORIES: OF HER RUNNING, BAREFOOT, GI-CLAD, TEN MILES A DAY THRU THE MOUNTAIN TRAILS OF HER GRAND-FATHER'S ESTATE

...AND WHENEVER SHE FALTERED IN HER TRAINING, THE OLD MAN WOULD BE THERE TO CHIDE HER ON--HE'D ALWAYS KNOWN WHEN SHE'D NEEDED HIM...

I'VE LOVED SO VERY FEW PEOPLE IN MY LIFE, VACHON--

...AND JUST HOW TO COMFORT HER.

-- MY GRAND-FATHER, MISTY...

...YOU'VE KILLED ONE, TRIED TO KILL THE OTHER...

BUT, THEN, DEATH'S ALWAYS BEEN A PART OF YOUR LIFE, HASN'T IT, COLLEEN?

YOU'D FACED IT OFTEN BEFORE THAT FEARFUL DAY WHEN YOU'D GOTTEN CAUGHT IN A WESTSIDE FIREFIGHT... AND FIRST MET OFFICER MISTY KNIGHT, NYPD.

YOU CRAZY FOOL GET DOWN!

POK-A
POK-A
POK-A
POK-A
POK-A
POK-A

MISTY SAVED YOUR LIFE--IT SEEMED ONLY NATURAL YOU SHOULD BECOME FRIENDS!

KPOK

UP 'TIL THEN, YOU'D BEEN ALONE--THE WARRIOR STOIC, THE "WOMAN WHO NEVER LAUGHED"--KNOWING MISTY CHANGED THAT. KNOWING IRON FIST CHANGED IT EVEN MORE.

THE ONLY PROBLEM WAS, NOW YOU HAD TO COPE WITH FEELINGS OF LOVE... AND HATE...



VERY GOOD, COLLEEN-- BUT HOW LONG CAN YOU KEEP THIS UP?

HOW LONG BEFORE YOUR NEED FOR MY HEROIN HAS REDUCED YOU TO A CRINGING SLAVE!

I'M A PATIENT MAN, COLLEEN-- I CAN AFFORD TO WAIT.

NO, YOU... CAN'T BOSS -- NOT IF YOU WANT TO STAY ALIVE. SHE'S FIGHTING... FREE OF THE JUNK, GETTING BETTER AN' FASTER WITH EVERY SECOND.

GOT TO DO SOMETHING... 'FORE IT'S TOO LATE.



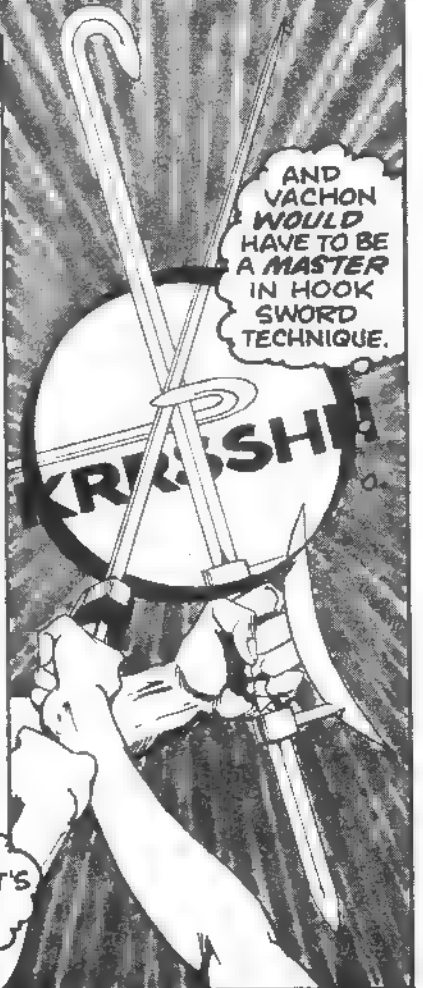
FIRST MOVE: AN O-KESA (PRIEST'S ROBE) STRIKE, SPARKS FLYING AS COLLEEN'S BLINDINGLY FAST ATTACK IS PARRIED BY VACHON'S SWORDS...



AND THOSE HOOK SWORDS HE'S USING ARE RAZOR-SHARP ON EVERY EDGE EXCEPT THE HAFT.



AND VACHON WOULD HAVE TO BE A MASTER IN HOOK SWORD TECHNIQUE.



CAN'T LET
WHAT VACHON'S
SAYING GET TO
ME... MUSTN'T
LISTEN...

... BUT HE SAID
HE'D GIVE ME...
HEROIN... OH GOD,
THE JUNK FELT SO
GOOD INSIDE ME,
I WAS FLYING
SO HIGH...

STOP IT!
STOP
THINKING
LIKE THAT!

MEMORIES AGAIN --
INTRUSIVE THIS TIME,
JARRING-- YOU WERE
IN MANHATTAN SOUTH
MEDCENTER, AND THE
DOC HAD JUST AMPU-
TATED MISTY'S RIGHT
ARM...

DAMN YOU,
COLLEEN-- I'M
HALF-A-WOMAN
NOW, A FREAK!

BULL! HALF OF YOU
IS STILL BETTER THAN ANY
FIVE OTHER PEOPLE I KNOW.

YOU'RE ONLY A FREAK,
PAL, IF YOU THROW AWAY
THE LIFE THAT'S LEFT YOU.

I'M GOING
TO WIN
MINE!

MISTY FOUGHT
FOR HER LIFE, BUTCHER
-- LIKE I'M FIGHTING NOW--
AND LIKE SHE **WON** HERS...

NOT IF I CAN HELP
IT, COLLEEN WING.

THE WAY THE
TWO OF THEM ARE
MOVING ABOUT, I'LL
NEED THE BEST RIFLE
VACHON HAS...

THIS
WALTHER
INTERARMS
GX-1 OUGHT TO
DO THE TRICK.

HEY, HEY-- VACHON'S
STARTING TO LOOK NER-
VOUS-- AND NO WONDER,
THE WAY I'M STARTING
TO GET PAST HIS GUARD...

PITY YOU DON'T HAVE
THOSE MINUTES, COLLEEN!

SON OF A
-- NO! THE
PAIN!

I... LET MY
CONCENTRA-
TION LAPSE
FOR AN
INSTANT...

... AND MY BODY'S
CRAMPING INTO A COLD
TURKEY HEROIN WITH-
DRAWAL!

ANOTHER...
COUPLE OF MIN-
UTES SHOULD
PUT HIM... ON
THE ROPES...

AAAIIII



HERE HE COMES TO FINISH ME OFF...

...LORD, I HURT--OH, WHAT'S THE USE, I'VE HAD IT...

HEY, COL, WHAT'S THE USE-- I'M RIGHT-HANDED, REMEMBER? I'LL NEVER BE ANY GOOD AS A LEFTIE.

IF THAT'S WHAT YOU WANT, THOUGHT YOU HAD THE GUTS, THOUGH.

MIGHT AS WELL GIVE IT UP.



I'VE GOT THE GUTS.

THEN QUIT BITCHING AND LETS GET BACK TO WORK.



YOU HEARD THE LADY, CHUM--!

HAIL--!



HURRY UP, CHUNG. FROM THE SOUND OF THINGS, VACHON IS IN TROUBLE.

I'LL NEED A HIGH ANGLE FOR THE SHOT, ONE WITH A CLEAR FIELD OF FIRE.



...OOOOHHHH...

I FEEL LIKE I JUST WENT ONE-ON-ONE WITH AN ANGRY STEAM-ROLLER...



KEEE-YAH!

I WAS RIGHT--SOMEHOW, COLLEEN WING HAS OVERCOME HER ADDICTION, REGAINED THE INITIATIVE.

I'VE NEVER SEEN TECHNIQUE AS GOOD AS HERS-- VACHON HASN'T GOT A PRAYER.



LUCKILY, THIS SHOULD ONLY TAKE A MOMENT.

WHA--?! COLLEEN'S FIGHTIN' VACHON-- AND DOIN' A PRETTY GOOD JOB BY THE LOOK OF IT.

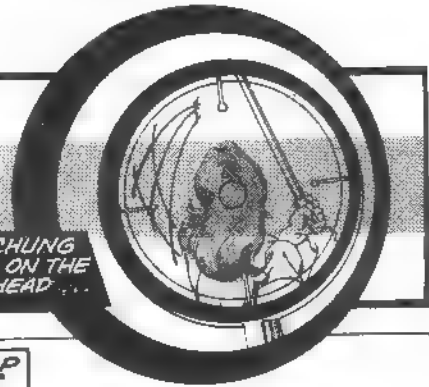


HOLD IT, MISTY! UP ON THE PLATFORM-- IT'S CHUNG!



MOMENTS... THEY SEEM SO BRIEF, YET ONE CAN ENCOMPASS SO MANY EVENTS...

FOR EXAMPLE! AS CHUNG CENTERS HIS SIGHTS ON THE BACK OF COLLEEN'S HEAD...



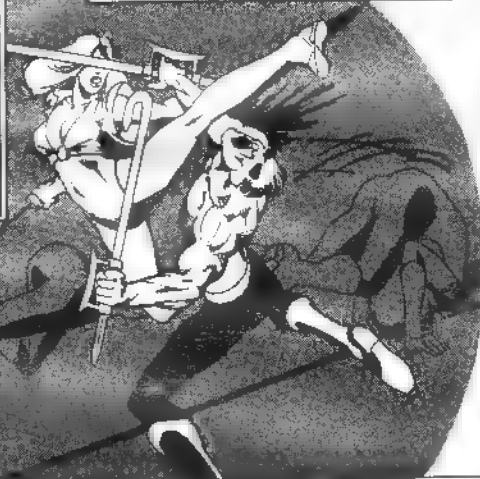
...MISTY KNIGHT REACTS.



ONLY ONE CHANCE-- A HELLAVA LONGSHOT BUT IT'S THE ONLY GAME IN TOWN!

COLLEEN-- YOKO-TOSI-GERI! EXECUTE, NOW!

COLLEEN DOESN'T EVEN STOP TO THINK; SHE JUST OBEYS, LASHING OUT IN A PERFECT FLYING SIDE KICK...



...AS MISTY SOMERSAULTS BENEATH HER FEET, ROLLING TOWARDS THE WEAPONS WALL...

...AND HER FALLEN 9MM AUTOMATIC.



JUST LIKE YOU WERE TAUGHT, MISTY --SIGHT THE TARGET AND FIRE--!

ONLY MAKE SURE YOU GET IT RIGHT--CAUSE IF YOU MISS, COLLEEN'S DEAD!

BINGO!

AND EVEN AS THE
SERVANT DIES, SO DOES
THE MASTER...

KIA!





MY DEBT IS PAID,
GRAND-FATHER--
HONOR IS
SATISFIED.

NOW WE'RE
BOTH OF US
FREE.



HOW'RE
YOU
DOING,
MISTY?

EVERY
PART OF
ME THAT
ISN'T
BIONIC
HURTS LIKE
HELL--
BUT I'M
ALIVE,
HON...

... I GUESS
THAT COUNTS FOR
SOMETHING.



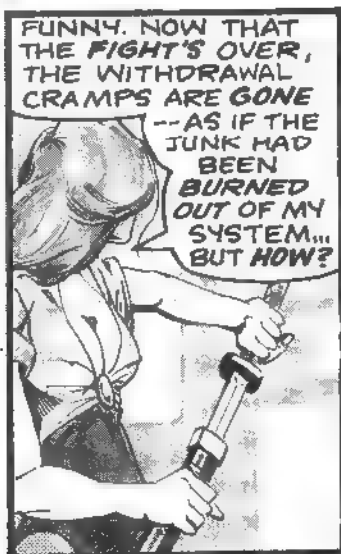
HEY, COLLEEN--
HEY. THERE'S NO
NEED TO CRY; IT'S
OVER, BABY, ALL
OVER. AN' WE WON.

I... KNOW.
IT'S JUST THAT--
EVERYTHING THAT'S
HAPPENED--TO
US... TO YOU...

I FEEL... I
...OH, HELL,
MISTY-- YOU
KNOW...

YEAH. I DO
KNOW. I FEEL
THE SAME
WAY.

AND I
THANK YOU
FOR IT.



FUNNY. NOW THAT
THE FIGHT'S OVER,
THE WITHDRAWAL
CRAMPS ARE GONE
-- AS IF THE
JUNK HAD
BEEN
BURNED
OUT OF MY
SYSTEM...
BUT HOW?



ASK IRON FIST; IT
SOUNDS LIKE SOME-
THING HE WOULD'VE
DONE.

I'LL CALL
THE COPS WHEN
WE HIT HONG KONG.
HAVE 'EM COME OUT
TO COLLECT VACHON'S
GOONS AN' HIS
HAREM...

BUT
BEFORE WE
GO, BUSTER--



-- HERE'S A
LITTLE SOMETHING
TO REMEMBER
US BY.



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DEADLY HANDS *Chuck seems to be my best in a couple of interesting film projects these days.*

WALL And I have got my fingers crossed. If it gets onto the screen and is promoted properly—that last part is important—you see, Warners spent more money on the distribution of *ENTER THE DRAGON* than it did in making it. But if you spend three hundred thousand to make a film, you can't just spend fifty thousand to promote it. Do a good one and do it right and of course you'll see people loving karate. The only reason they don't now is that 99.9% of the karate films have been pure crap. Phony Baloney Flakes have been Big Heroes on the screen and the goddamned producers are so dumb they think you have to have an established box office draw, some actor who can't do karate as the star—and how can he make it look good? How could I go out and play Paderewsky when I can't play the piano? But in another two years we'll have our situation put together so I can do my own film my way, and it will make millions of millions of dollars. I will particularly like it if no other karate films have come out in a while and people are saying they are long dead. But the audience is there.

DEADLY HANDS *Your ultimate intention is to invest in your own films?*

WALL Absolutely. It will be an exciting project.

DEADLY HANDS *While we are talking about the future of karate, how about discussing the recent karate brouhahas and frowns. You didn't take any sides then, so what's your opinion now that it seems to have wound down?*

WALL It will ultimately become a great sport, but it will take a Lamar Hunt-type person to do it, just as it did with tennis. Tennis was an elitist game until Hunt came along and put millions of dollars into organization and promotion. Same thing with hockey, soccer, and all the rest. When somebody—the sugardaddy—comes in with the money needed to organize things properly and put together leagues with the cor-

rect rules—one of the reasons professional karate is falling apart is because of the rules. Most of these pathetically ignorant people don't realize that karate is itself, not some other sport. One of the times somebody wanted was no kicking below the waist. Let that ridiculous! That's like football without the football! What you do is take away the groin and joints as targets, but otherwise let them alone to do karate. Only Tommy Lee had rules like that, though his effort fell apart too because he didn't have the proper weight divisions. You came out as a "One pound Joe Lewis" against a "Sixty pound Bruce Lee because Bruce Lee was the champion. Take the world lightweight boxing championship, put him against Ali, he would not get knocked out, he would get a flex. Better equipment would help sport karate, too. But all this will get straightened out and then we will have a good sport. Human beings have always fought and always will fight. Two thousand years from now they will fight, even if it is only with brainwaves, or something. That's just how humans are.

DEADLY HANDS *So when, says Bob Wall, to retire? You've got at least 35 to 40 good years ahead of you, and*

WALL Sixty-five years.

DEADLY HANDS *Hum?*

WALL Sixty-five years. I intend to live to be a hundred. With the medical advances going on today I think anybody with a little luck—you know, like not taking out of aerobics—can live to be one hundred. But you have to eat right, think right, and exercise right to keep the odds in your favor. One of my goals is to manage things so that my wife and I will never have to work again. The most important thing to me, you see, is my family. I have my wife Lili-an, my two daughters Shara and Kara, the greatest mother bar none, four sisters and a brother—we are very close knit. And there are a lot of things to do just bringing up your children so they can contribute to the world and can protect themselves. And another

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problem is just trying to improve yourself. As you grow up you have youth to sustain you against all the things you do wrong, but as you get older you start having to pay the penalty. You have to work harder to maintain, and your physical appearance and emotional outlook are changing. You lose more and more friends, which is a constant emotional drain. So you have to put into your mind and body the things you need to grow. There are a lot of things I want to do. I want to learn about music, there is more reading to do. I have other business goals. Right now my family is learning Spanish and after that we start on French, and then Italian. I already speak some Chinese from my Hong Kong experiences. But one thing stands out as a goal — someday I want to start a young people's organization wherein I can teach them some of the things which have helped me deal with frustration. For example, how to obtain economic freedom. You

may not be interested in money, per se, but isn't it nice to be free of worry? I want to get across how to be assertive without being aggressive, or for that matter, passive. Even something as simple as conversation between the sexes! — how many men don't know how to talk to women so they can develop some sort of relationship? They think they want to talk to them so they can get laid, but that's shortsighted. How to develop a body-related value system, so you are more into what you are instead of being into your makeup and clothes. It isn't that they aren't important, just not as important, and yet you see so many people spending all their time and money on their cosmetic appearance and none on their bodies. They don't eat right, think right ... human beings create their own problems. So I would like to create my own little organization/oasis of young people and teach them the things I think I have learned. Here is one little

technique that has worked well for me. If I ever wanted to do something I looked at the people who were at the ultimate, at the peak of that thing, to see if they were happy, to see if they had it together. When I was thirteen I looked at all of the "In" kids, who smoked grass. And none of them had it together. Not one. It doesn't mean it's bad, it just meant that for me it was wrong. I saw smokers and boozers who weren't hurt, but the real masters, the ones who smoked two pounds a day or drank two gallons a night ... I saw none who were happy. So I decided that if there was any approach to either of those it had to be the moderate approach.

DEADLY HANDS: Moderation in all things, as someone once said, including moderation.

WALL: You have to look at the end of the trail and see what the net effect of seeking something is going to be. What's the point of becoming president if it means you become a nasty unhappy bastard?



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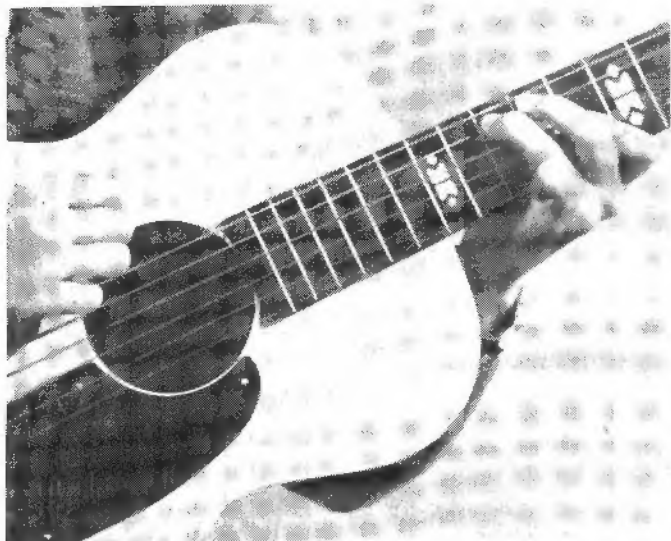
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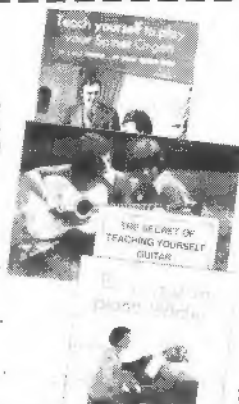
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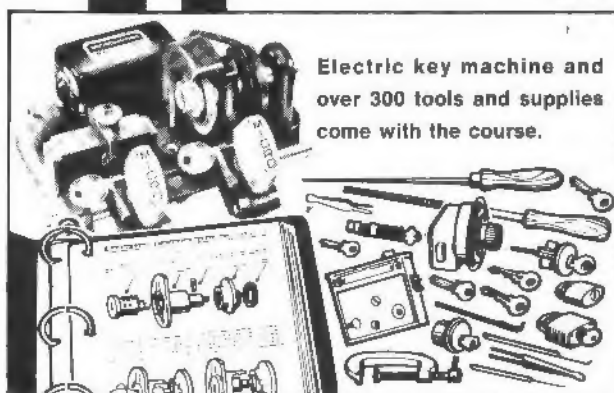


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